

Auction 54

ANTIQUITIES & GLYPTICS

London, 9 November 2018



Bertolami
F i n e A r t



ANTIQUITIES & GLYPTICS

9 November 2018

AUCTION

9 November 2018
at 3.30 pm GMT

43 Brook Street
Mayfair
LONDON, W1K 4HJ

Ph. +44 7741 757 468
+39 06326 097 95
Fax. +39 06 323 0610

VIEWING

4 November at 2.00 pm - 6.00 pm GMT

5 - 8 November 2018
at 10.00 am - 6.00 pm GMT

43 Brook Street
Mayfair
LONDON, W1K 4HJ

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+39 06326 097 95
Fax. +39 06 323 0610

AUCTIONEER

Lindsey Alexa Gundersen

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MANAGEMENT

Giuseppe Bertolami
Sole Administrator

DIRECTOR AT THE ROME BRANCH

Manuela D'Aguanno
m.daguanno@bertolamifineart.com

DEPARTMENTS

ANTIQUITIES COINS AND MEDALS

Andrea Pancotti
Head of Departments
a.pancotti@bertolamifineart.com

Francesca Balducchi
Antiquities Specialist
f.balducchi@bertolamifineart.com

Antonio Ragonesi
Numismatic Specialist
a.ragonesi@bertolamifineart.com

Emanuele De Gattis
Numismatic Junior Specialist
e.degattis@bertolamifineart.com

ANCIENT AND MODERN GLYPTICS

Gabriele Vangelli De Cresci
Head of Department
g.vangellidecresci@bertolamifineart.com

MEDIEVAL ART

Giuliano Catalli
Head of Department
g.catalli@bertolamifineart.com

Simona Pignataro
Junior Specialist
s.pignataro@bertolamifineart.com

OLD MASTERS

Luca Bortolotti
Head of Department
l.bortolotti@bertolamifineart.com

ANCIENT PORCELAIN AND CERAMICS

Giuliana Gardelli
Head of Department
g.gardelli@bertolamifineart.com

ANTIQUE FRAMES

Fabrizio Canto
Head of Department
f.canto@bertolamifineart.com

Giorgia Giammei
Junior Specialist
g.giammei@bertolamifineart.com

**MODERN AND CONTEMPORARY ART
20th CENTURY DESIGN AND DECORATIVE ARTS**

Raffaele Cecora
Head of Departments
r.cecora@bertolamifineart.com

Vittoria Sut
Junior Specialist
v.sut@bertolamifineart.com

Manuela D'Aguanno
Specialist
m.daguanno@bertolamifineart.com

Mehran Zelli
Specialist
m.zelli@bertolamifineart.com

Carla Cerutti
*20th Century Design and Decorative Arts
Scientific Advisor*
c.cerutti@bertolamifineart.com

PRINTS AND MULTIPLES

Filippo Restelli
Head of Department
f.restelli@bertolamifineart.com

PHOTOGRAPHY

Diego Mormorio
Head of Department
d.mormorio@bertolamifineart.com

ASIAN AND TRIBAL ART

Francesco Morena
Head of Department
f.morena@bertolamifineart.com

Giorgia Giammei
Assistant
g.giammei@bertolamifineart.com

JEWELLERY, SILVER AND WATCHES

Fabio Romano Moroni
Head of Department
f.moroni@bertolamifineart.com

Sandro Lellini
*Senior Specialist &
Chief of Gemmological Identification Service*
s.lellini@bertolamifineart.com

Maria Chiara Zaccaria
Specialist
m.zaccaria@bertolamifineart.com

FASHION, TEXTILES & LUXURY

Ilaria De Santis
Head of Department
i.desantis@bertolamifineart.com

Elisabetta Subrizi
Junior Specialist
e.subrizi@bertolamifineart.com

BOOKS, AUTOGRAPHS AND MEMORABILIA

Massimo Fino
Head of Department
m.fino@bertolamifineart.com

Paolo Mecucci
Head of Department
p.mecucci@bertolamifineart.com

AUTOMOBILES AND MOTORCYCLES

Francesco Bernardini
Head of Department
f.bernardini@bertolamifineart.com

Claudio Maccaroni
Head of Department
c.maccaroni@bertolamifineart.com

PRIVATE SALES

Giuseppe Bertolami

ADMINISTRATION

Fabrizio Fazioli
f.fazioli@bertolamifineart.com

Simone Durante
s.durante@bertolamifineart.com

EXPORT LICENCES

Giusi Spiezia
g.spiezia@bertolamifineart.com

LOGISTICS & CUSTOMER CARE

Alessandra Tabacco
a.tabacco@bertolamifineart.com

PRESS OFFICE AND PR

Scarlett Matassi
s.matassi@bertolamifineart.com

MARKETING

Eleonora Renucci
e.renucci@bertolamifineart.com

E - COMMERCE

Alessandro Tini
a.tini@bertolamifineart.com

GRAPHIC & WEB DESIGN

Gioia Fiaccadori
g.fiaccadori@bertolamifineart.com

PHOTOGRAPHY

Lorenzo Vanzetti
l.vanzetti@bertolamifineart.com

PUBLISHING

Massimiliano Fiorelli
m.fiorelli@bertolamifineart.com

LIVE BIDDING:

Bertolami
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Bertolami Fine Arts s.r.l Palazzo Caetani Lovatelli Piazza Lovatelli, 1 - 00186 Roma
tel. +39 06 326 097 95 / +39 06 321 8464 /fax. +39 06 323 0610

Bertolami Fine Arts Ltd 63 Compton Street apartment 2 - EC1V 0BN London / ph. +44 7741 757 468

ACR Auctions GmbH Sendlinger Straße 24 - 80331 Munich

www.bertolamifineart.com - info@bertolamifineart.com



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- The lots are definitely awarded in the auction room on the days of sale: 9th November 2018 – 3:30pm GMT in 43 Brook Street – Mayfair, London, W1K 4HJ, United Kingdom.

- The lots are available for viewing in 43 Brook Street – Mayfair, London, W1K 4HJ, United Kingdom the 4th November 2018 from 2.00pm to 6.00pm and from 5th to 8th November 2018 from 10.00am to 6.00pm GMT.

- The offers may be made through our websites (www.bertolamifinearts.com), or Invaluable (www.invaluable.com), Sixbid (www.sixbid.com), Biddr (www.biddr.ch), Emax (www.emaxbid.com), by fax, email, phone or directly to the offices of Bertolami Fine Arts. Offers made by email, by fax and through our website or website above mentioned, can be received until 11:00am GMT of 9th November 2018.

- In the event of matching bids on the same lots, the earliest bid will take precedence.

- In the case of only one bid on a lot, the lot will awarded at the opening price. (e.g. if the opening price is £ 1.000 and the only bid offered is £ 1.500, the lot will be awarded at £ 1000).

- In the case of multiple bids on the same lot, it will be awarded to the highest bidder. The calculation of the offer will be made at predetermined increments (view “Predetermined increase”) added to the bid immediately lower than the highest received. (e.g. if the opening price is £ 1.000 and customer (A) offers £ 1,270 while customer (B) offers £ 1,800, the lot will be awarded to customer (B) at £ 1,370 (i.e. with a predetermined increment of £ 100 over the immediate lower bid of £ 1,270).

- The realized sale prices list will be published on the Bertolami Fine Arts website within five days of adjudication.

- Payment for the purchased lots may be made via the following methods:

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- bank transfer in Euro or Pound may be made to Bertolami Fine Arts LTD with surcharge of £ 10 for outside European Bank transfer:

Barclays in Pound, IBAN: GB59BARC20577690199966 – Account Nr. 90199966 - SWIFT/BIC: BARCGB22

Barclays in Euros, IBAN: GB60BARC20577642545400 – Account Nr. 42545400 - SWIFT/BIC: BARCGB22

- Credit card (VISA and MasterCard) and PayPal

On the invoices paid by bank transfer, cheque or cash will not be added a surcharge of Administration fees of 3,5%

- Payment of purchased items must be made within than 10 days from receipt of the invoice. If the invoice has not been paid within 30 days of the pro-forma invoice date, the interest will be charged at 1% monthly.

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All lots purchased on the Live-bidding of Invaluable (www.invaluable.com) are subject to an increment of 5% on the hammer price.

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- All items are guaranteed as authentic. The descriptions contained in the catalog are subjective and they are expressed in good faith.

- In case of discrepancies, the online version of these terms of sale prevails.

Amount bid €	Predetermined increase €
0-99	5
100-199	10
200-499	20
500-999	50
1.000-1.999	100
2.000-4.999	200
5.000-9.999	250
10.000-19.999	500
20.000-29.999	1.000
30.000-39.999	2.000
40.000+	2.500



ANTIQUITIES



- THE GOTHA PRECIOUS COLLECTION (LOTS 1 - 60) -

*PROPERTY OF A SWISS COLLECTOR; WITH OSWALD BURCHARD, ZÜRICH, UNTIL
1983; FORMERLY PART OF THE M. HESS COLLECTION (HOTEL JURA, BASEL)*

1

EGYPTIAN POLYCHROME GLASS FLASK IN THE FORM OF A NILE PERCH

18th Dynasty (1549-1292 BC); length cm 11,5;
Fish-form vessels were common in many media
at this time - the glass examples are but versions
of others - but how they were used is not evident.
They seem to have been ointment vessels and
must have been furnished with stands as they
are incapable of standing by themselves. This
specimen is intact and fragile, not assembled from
fragments; limestone untouched patina. Reference:
similar in British Museum (EA55193).

25.000 / 35.000

£ 15.000



2

**EGYPTIAN POLYCHROME GLASS
FLASK IN THE FORM OF A BIRD**

18th Dynasty (1549-1292 BC); length cm 8;
Extremely rare typology: maybe an Egyptian goose
or a turtle dove. This flask is intact and fragile, not
assembled from fragments.

25.000 / 35.000

£ 15.000



3

**EGYPTIAN POLYCHROME
GLASS KOHL TUBE**

18th Dynasty (1549-1292 BC); height cm 10,5; Intact
and characterized by strong colors.

5.000 / 7.000

£ 4.000



4

**CARTHAGINIAN POLYCHROME
GLASS HEAD PENDANT**

4th - 3rd century BC; height head mm 6,5; lenght necklace
cm 28; With a necklace of twenty-eight Carthaginian
polychrome glass eye beads; strung on a cord.

30.000 / 50.000

£ 20.000



5

**CARTHAGINIAN POLYCHROME
GLASS TRIPLE-FACE BEAD**

4th - 3rd century BC; height cm 3.

8.000 / 10.000

£ 6.000



6

**CARTHAGINIAN POLYCHROME
GLASS STRATIFIED EYE BEAD**

4th - 3rd century BC; height cm 3,2; Amazing crackle patina.

4.000/6.000

£ 3.000



7

**CARTHAGINIAN POLYCHROME
GLASS STRATIFIED EYE BEAD**

4th - 3rd century BC; height cm 2,5; Amazing crackle patina.

3.000 / W5.000

£ 2.000



8

**CARTHAGINIAN POLYCHROME
GLASS STRATIFIED EYE BEAD**

4th - 3rd century BC; height cm 2,7.

3.000 / 5.000

£ 2.000





9

**CARTHAGINIAN POLYCHROME
GLASS EYE BEAD NECKLACE**

4th - 3rd century BC; length cm 24; Composed of twenty-eight cylindrical beads; the biggest on center: globular and dark with compounded eyes blue on yellow and white; strung on a cord.

5.000 / 7.000

£ 4.000

.....

EGYPTIAN PECTORAL MOSAIC GLASS INLAY

Ptolemaic Period (ca. 300-50 BC); length cm 18; Residues of the original ancient glue on the back. Reference: similar in Corning Museum of Glass (94.1.1).

35.000/45.000

£ 20.000



11

**EGYPTIAN USHABTI
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 12,2.

25.000 / 35.000

£ 15.000



.....

12

**EGYPTIAN LION MONOPODIUM
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 16.

25.000 / 35.000

£ 15.000



.....

13

**EGYPTIAN HORUS WINGS
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); length cm 10 each;
Residues of the original ancient glue on the back.

10.000 / 12.000

£ 8.000



14

**EGYPTIAN HORUS TORSO
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 5,2.

6.000 / 8.000

£ 5.000



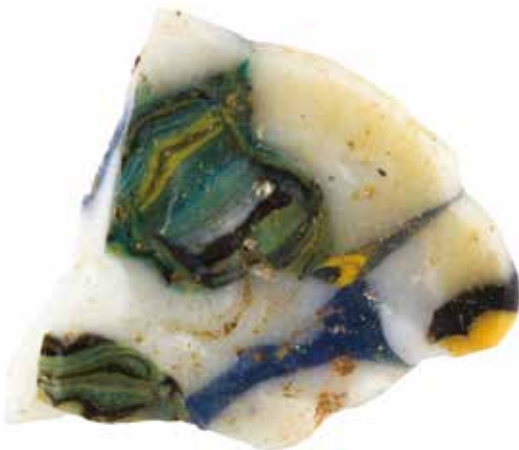
15

**EGYPTIAN HORUS HEAD
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 2,3.

1.500 / 2.500

£ 1.000



16

**EGYPTIAN ANUBIS HEAD
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 4.

4.000 / 5.000

£ 3.000



17

**EGYPTIAN KHNUM HEAD
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 3,5.

4.000 / 5.000

£ 3.000



18

**EGYPTIAN USHABTI HEAD
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 1,8.

1.500 / 2.500

£ 1.000



19

**COUPLE OF EGYPTIAN URAEI
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 4,5 and 4.

5.000 / 6.000

£ 4.000



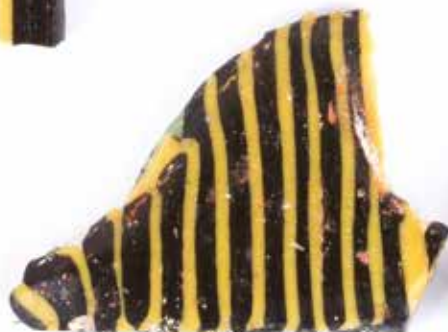
20

**GROUP OF SEVEN EGYPTIAN
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC);
height max cm 3,5; length max cm 5,3.

8.000 / 9.000

£ 7.000





21

**EGYPTIAN HORUS FALCON
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 2;
length cm 2,5; thick mm 5; Very detailed: white
body with blue facial and feather markings, opaque
yellow eye with blue pupil and yellow detailed blue
beak; wings with turquoise, red, yellow and detailed
blue, on yellow and blue floral ground line; amazing
crackle patina.

14.000 / 18.000

£ 10.000

**EGYPTIAN HETAIRA HALF MASK
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 3; length cm 1,3; Hetaira, young courtesan figure of the ancient New Comedy, in olive green matrix with opaque red, white and blue canes for the wavy hair and ringlets.

5.000 / 6.000

£ 4.000





23

**EGYPTIAN HETAIRA HALF MASK
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 6 with support; Hetaira, young courtesan figure of the ancient New Comedy, in semi translucent turquoise matrix, with red, white and yellow canes for the wavy hair and ringlets.

5.000 / 6.000

£ 4.000

24

**EGYPTIAN WEDJAT EYE
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); height cm 3,7
with support.

2.000 / 3.000

£ 1.500



25

**EGYPTIAN FLORAL
MOSAIC GLASS INLAY**

Ptolemaic Period (ca. 300-50 BC); diam. cm 2;
Reference: similar in MET (17.194.389).

1.500 / 2.500

£ 1.000



26

EGYPTIAN FACE BEAD MOSAIC GLASS

1st century BC - 1st century AD; height cm 1.

1.500 / 2.500

£ 1.000



27

EGYPTIAN FACE BEAD MOSAIC GLASS

1st century BC - 1st century AD; height cm 1,5.

1.500 / 2.500

£ 1.000



28

EGYPTIAN FACE BEAD MOSAIC GLASS

1st century BC - 1st century AD; height cm 1,5.

1.500 / 2.500

£ 1.000



29

GROUP OF FIVE EGYPTIAN BEADS

1st century BC - 1st century AD; height max cm 2,6;
Polychrome glass, colored bone and banded agate.

3.500 / 4.500

£ 3.000



30

**GROUP OF FIVE EGYPTIAN
MOSAIC GLASS OBLONG BEADS**

1st century BC - 1st century AD; length max cm 6

3.500 / 4.500

£ 2.500



.....

31

**GROUP OF TWELVE EGYPTIAN
POLYCHROME GLASS BEADS**

4th century BC - 1st century AD; height max cm 2,4.

3.000 / 4.000

£ 2.000



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32

GROUP OF NINE ROMAN JUGLET PENDANTS

1st century BC - 2nd century AD; height max mm 24;
Polychrome glass, amber and ivory.

3.500 / 4.500

£ 3.000



33

**GROUP OF FIVE ROMAN GLASS
KNUCKLEBONES**

1st century BC - 2nd century AD; length max cm 2; Knucklebones (made from sheep bones) was a popular game for all types of people, and playing the game was often depicted in paintings. Soldiers in the legions played it and spread the games wherever they went in the Empire; iridescent patina.

3.000 / 4.000

£ 2.000



34

GROUP OF SIX ROMAN PENDANTS

1st century BC - 2nd century AD; height max mm 21; Polychrome glass, carnelian and ivory.

1.500 / 2.500

£ 1.000



35

**ETRUSCAN CORE-FORMED GLASS
AMPHORISKOS**

4th - 2nd century BC; height cm 7,5.

600 / 800

£ 400



36

**ETRUSCAN CORE-FORMED GLASS
ARYBALLOS**

4th - 2nd century BC; height cm 5,5

600 / 800

£ 400



37

**ETRUSCAN CORE-FORMED GLASS
AMPHORISKOS**

4th - 2nd century BC; height cm 10.

600 / 800

£ 400



38

**ETRUSCAN CORE-FORMED GLASS
ALABASTRON**

4th - 2nd century BC; height cm 11.

400 / 600

£ 260

38



39

**ETRUSCAN CORE-FORMED GLASS
ALABASTRON**

4th - 2nd century BC; height cm 10.

400 / 600

£ 260

39



40

EGYPTIAN GOLD WEDJAT EYE AMULET

26th - 29th Dynasty (664-380 BC); length mm 28; gr
4,73.

5.000 / 7.000

£ 4.000



41

**GROUP OF FOUR ETRUSCAN
GOLD FIBULAE**

7th century BC; length max cm 6; gr 14,05 tot;
Three Dragon-Type and one Sanguisuga-Type.

5.000 / 7.000

£ 4.000



42

**ETRUSCAN BRONZE AND GOLD
DRAGON-TYPE FIBULA**

7th century BC; length cm 5,7.

2.000 / 3.000

£ 1.500



ETRUSCAN GOLD BULLA PENDANT

End of 7th century BC; height mm 37; gr 8,67;
 Exquisite granulation technique with several
 geometric decorative patterns, including a
 swastika on bottom. At the top is soldered a
 ribbed ring for suspension. Reference: close
 comparison of the same workmanship in British
 Museum (1872,0604.639, purchased from
 Alessandro Castellani).

4.000 / 6.000

£ 2.500



44

ETRUSCAN GOLD SPIRAL RING

7th - 6th century BC; height mm 14; gr 10,57; An amazing scaly snake made through an exquisite granulation technique.

3.000 / 4.000
£ 2.000



45

GROUP OF THREE ETRUSCAN GOLD SPIRAL RINGS

7th - 6th century BC; height mm 17 each; gr 13,24 tot.

3.500 / 4.500
£ 3.000



46

**PAIR OF ETRUSCAN GOLD
BAULETTO EARRINGS**

First half of 6th century BC; height mm 23 each; gr 9,56 tot; These earrings are miniature sculptures of considerable intricacy, as they combine the techniques of repoussé, filigree, and granulation.

20.000 / 25.000
£ 15.000



47

**PAIR OF ETRUSCAN GOLD MINIATURE
BAULETTO EARRINGS**

First half of 6th century BC; height mm 9 each; gr 2,31 tot.

3.500 / 4.500
£ 2.500



48

**PAIR OF ETRUSCAN GOLD MINIATURE
BAULETTO EARRINGS**

First half of 6th century BC; height mm 11 each; gr 1,79 tot.

3.500 / 4.500

£ 2.500



49

**PAIR OF ETRUSCAN GOLD MINIATURE
BAULETTO EARRINGS**

First half of 6th century BC; height mm 16 each; gr 3,26 tot.

3.500 / 4.500

£ 2.500



50

**PAIR OF ETRUSCAN GOLD MINIATURE
BAULETTO EARRINGS**

First half of 6th century BC; height mm 13 each; gr 2,64 tot.

3.500 / 4.500

£ 2.500



51

**PAIR OF ETRUSCAN
GOLD SIREN-SHAPED EARRINGS**

First half of 6th century BC; length mm 13 each; gr 0,82 tot.

4.500 / 5.500

£ 4.000



52

**ETRUSCAN GOLD LION-SHAPED
BELT HOOK**

First half of 6th century BC; length mm 20 tot;
gr 3,12 tot.

4.500 / 5.500

£ 4.000



53

**ETRUSCAN GOLD BELT HOOK DEPICTING
HERCULES FIGHTING A BEAST**

First half of 6th century BC; length mm 46 tot; gr 2,32 tot.

3.500 / 4.500

£ 2.500



54

**ETRUSCAN GOLD BELT HOOK DEPICTING A
RECLINED FIGURE**

First half of 6th century BC; length mm 46 tot; gr 3,29 tot.

3.000 / 4.000

£ 2.000



ETRUSCAN GOLD BELT HOOK DEPICTING A DANCER

First half of 6th century BC; length mm 35 tot; gr 1,35 tot.

2.000 / 3.000

£ 1.500



56

**ETRUSCAN AMBER
AND SILVER PENDANT**

7th - 6th century BC; height mm 29; A mysterious
Amber portrait in a Silver frame.

2.000 / 3.000

£ 1.500



57

COUPLE OF GREEK GOLD FIBULAE

5th - 4th century BC; lenght cm 4,4 each; gr 7,09
tot; Engraved geometric symbols and duck's head
terminals.

3.000 / 4.000

£ 2.500



58

**GROUP OF FOUR GREEK SILVER
DOUBLE-CURVED ARCH FIBULAE**

6th - 5th century BC; length cm 5,7 each;
Crystallised metal. Reference: Vv.Aa., *Popoli
anellenici in Basilicata* (exhibition catalogue),
1971, p. 125, pl. 53.

600 / 800

£ 530



59

**GROUP OF THREE GREEK SILVER
FIBULAE**

Magna Graecia, 5th - 4th century BC; length
cm 4,8 each; Crystallised metal. Reference: A.
Dionisio, *Le fibule tra il V e il I secolo a.C.* in
G. Benedettini (ed. by), *Il Museo delle Antichità
Etrusche e Italiche. II. I. I Bronzi della Collezione
Gorga*, 2012, p. 163, nn. 467-468.

400 / 600

£ 400



60

**GROUP OF THREE GREEK
SILVER FIBULAE**

Magna Graecia, 4th century BC; lenght max cm
5,1; Crystallised metal.

400 / 600

£ 350



- VESSELS -

61

**TWO CYCLADIC MINIATURE POTTERY
PIGMENT JARS**

Early Cycladic I-II, Kampos phase (ca. 2800-2700 BC); height cm 2,4 and cm 3; Traces of malachite on the interior. Published: J. Thimme, *Art and Culture of the Cyclades*, p. 526, n. 376, one item illustrated p. 342. Provenance: Sotheby's London, 14 December 1990, lot 133.

4.000 / 5.000

£ 3.000



62

VILLANOVAN IMPASTO CINERARY URN

9th - 8th century BC; total height cm 45; Biconical urn decorated with metopes and geometric patterns; a large conical lid, partially restored, modelled in shape of cap-helmet; an hut-shaped cap insert on the top, characterized by a bronze decorative knob. Provenance: Belgian private collection; acquired in Austria in the 1970s.

3.000 / 5.000

£ 2.700



63

VILLANOVAN
IMPASTO BEAK-SPOUTED JUG

7th century BC; height cm 25; This particular type of jug, with split handle and modeled ribs, is typical of the transition period between Villanovan and Early Etruscan culture. Provenance: Belgian private collection formed in 1980s.

700 / 900

£ 540



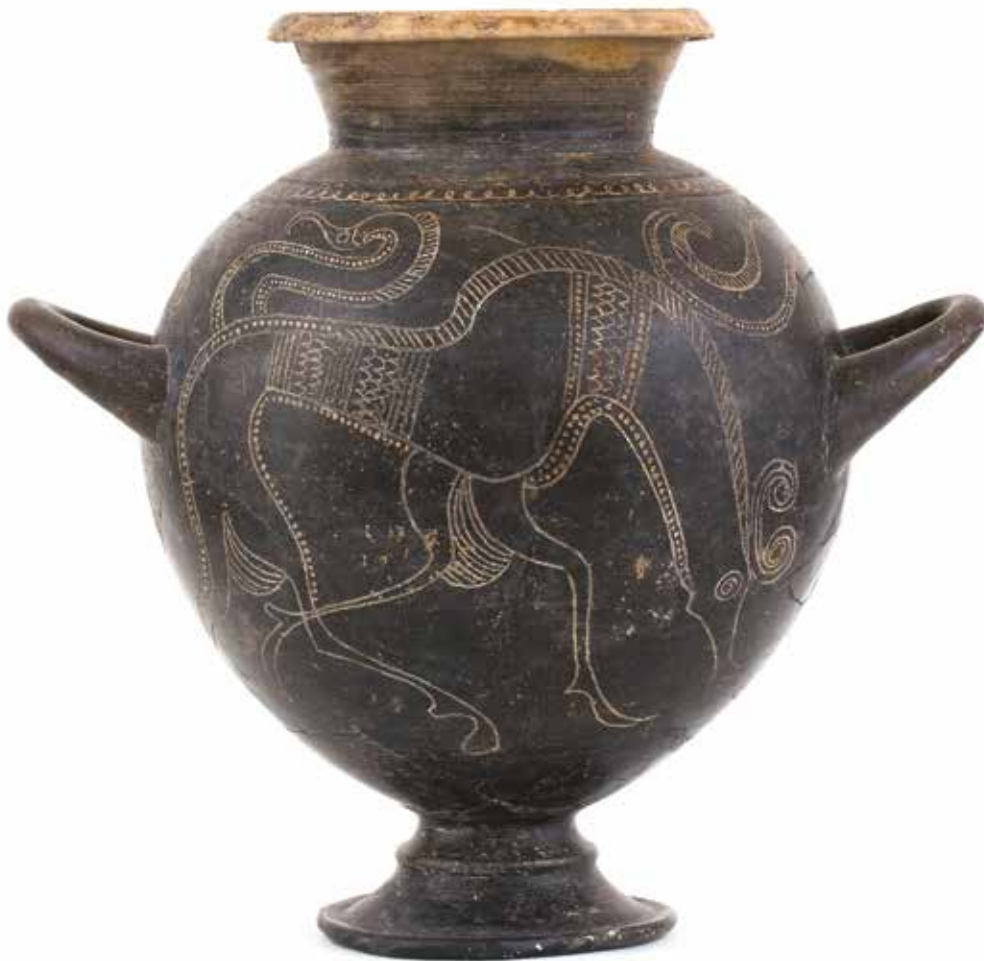
64

**FALISCAN OLLA
WITH INCISED FANTASTIC BEASTS**

7th century BC; height cm 35; Provenance: Belgian private collection; reportedly privately purchased from Elie Borowski, Basel, 1969.

3.500 / 5.500

£ 2.700



65

**ETRUSCAN WHITE-ON-RED AMPHORA
WITH FISH AND PHOENICIAN
PALMETTE FRIEZE**

Mid 7th century BC; height cm 55; Provenance:
Belgian private collection; reportedly privately
purchased from Elie Borowski, Basel, 1969.

5.500 / 7.500

£ 4.500





**ETRUSCAN BLACK-FIGURE NECK AMPHORA
WITH KNEELING-RUN OF MAENADS AND
SATYRS**

Attributed to the Micali painter, ca. 530 - 520 BC; height cm 40; Decorated with a pair of big apotropaic (evil-averting) eyes and heart-shaped leaves as filling elements on the shoulder. The body is painted with a procession of maenads and satyrs whose move with accentuated and exuberant gestures in the typical pattern of the kneeling-run. Provenance: Acquired by the current owner in Geneva in September 1992 (S.P.E. Ltd S.A.).

6.000 / 8.000

£ 4.500





67

**ETRUSCAN BLACK-FIGURE
NECK AMPHORA WITH KETOS**

Attributed to the Micali painter, ca. 530 - 520 BC; height cm 45; With a double bands of palmette design on the neck, the body is completely black slip painted, except for the shoulder where runs, on both sides, the figure of the sea monster Ketos (or Cetus) depicted as fish-like serpentine with a long muzzle, long ears and a fluke-like tail. Provenance: Acquired by the current owner in Geneva in February 1993 (S.P.P.E. Ltd S.A.).

6.000 / 8.000

£ 4.500





**ETRUSCAN BLACK-FIGURE NECK AMPHORA
WITH MONSTERS AND BEASTS**

Attributed to the Micali painter School, ca. 520 - 500 BC; height cm 34; With panthers, lions and mermaids among vegetal shoots. Reference: are typical, in the Micali painter works, animals with a large number of breasts and nipples, as symbol of return to childhood: see *Un Artista etrusco e il suo mondo: il pittore di Micali* (exhibition catalogue ed. by M.A. Rizzo), 1988, p. 20, fig. 17. Provenance: Belgian private collection formed in 1980s.

3.000 / 5.000

£ 2.200



69

**ETRUSCAN BLACK-FIGURE
TREFOIL-MOUTH OINOCHOE**

Attributed to the Micali painter School, ca. 520 - 500 BC;
height cm 28; Decorated with apotropaic (evil-averting) eyes.
Provenance: Belgian private collection formed in 1980s.

1.500 / 2.500

£ 1.300



**ETRUSCO CORINTHIAN ALABASTRON WITH
CONFRONTING SPHINXES**

Attributed to the Feoli painter, ca. 600 - 575 BC; height cm 18. Reference: similar in Tollmann collection, Cologne, see J.G. Szilágyi, *Ceramica etrusco-corinzia figurata. Parte I: 630-580 a.C.*, pl. LXXXIII, c-e. Provenance: Acquired by the current owner in Munich in 1980s.

3.000 / 4.000

£ 1.800



71

ETRUSCO CORINTHIAN ALABASTRON

Attributed to the Confronting Cocks Group (Hermitage Sub-Group), ca. 575 - 550 BC; height cm 25. Reference: similar in Ulster Museum, Belfast, see J.G Szilágyi, *Ceramica etrusco-corinzia figurata. Parte II: 590/580-550 a.C.*, pl. CCXXXVI, D. Provenance: Acquired by the current owner in Munich in 1980s.

1.500 / 2.500

£ 900



72

**ETRUSCO CORINTHIAN ARYBALLOS IN THE
SHAPE OF A SWAN**

Early 6th century BC; length cm 11. Provenance: English
private collection, acquired in the 1990s.

1.500 / 2.500

£ 900



73

**ETRUSCAN BLACK-FIGURE CUP
WITH ANIMALS FRIEZE**

Pontic Group, ca. 520 - 510 BC; height cm 12; A Boar between two predators; all depicted over a delightful meander. A very rare specimen, with one handle. Provenance: Acquired by the current owner in Geneva in September 1992 (S.P.E. Ltd S.A.).

3.000 / 5.000

£ 2.000



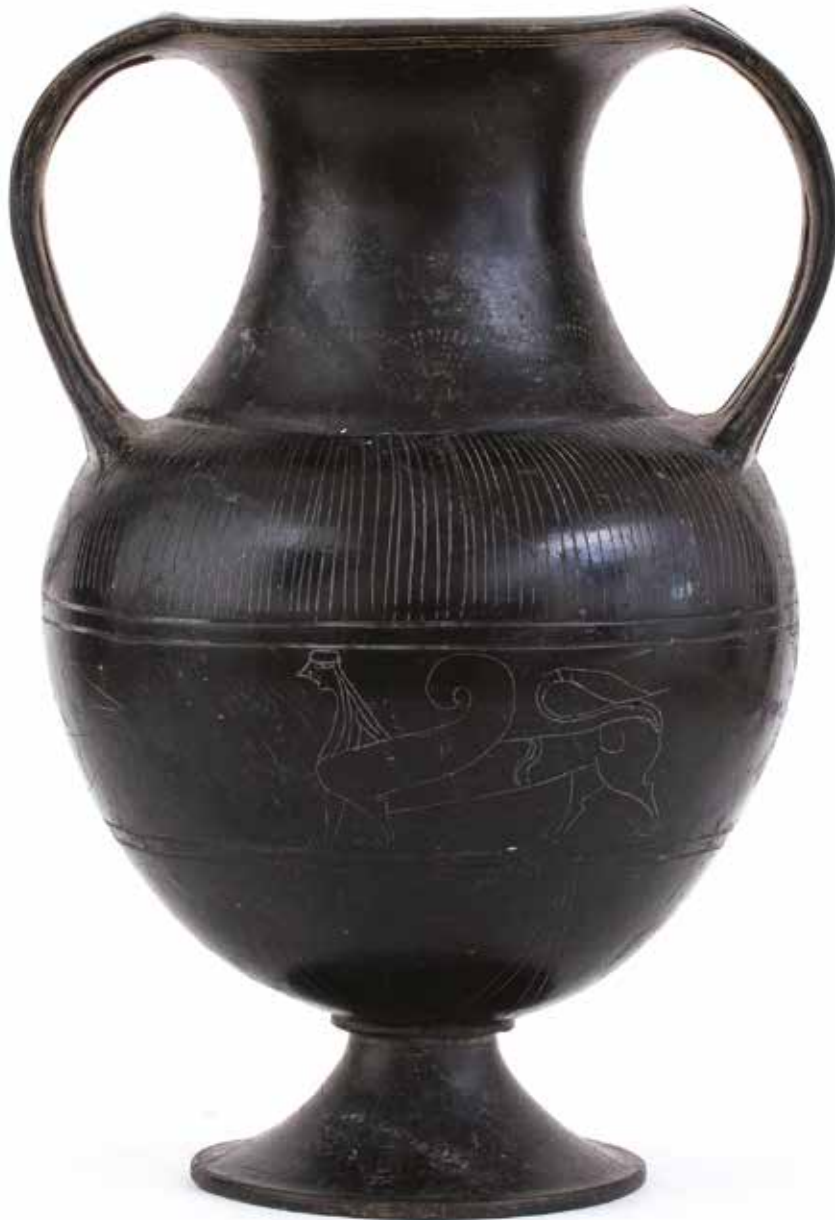
74

**ETRUSCAN BUCCHERO NIKOSTHENIC
AMPHORA WITH ENGRAVED FANTASTIC
BEASTS**

7th - 6th century BC; height cm 35. Provenance: Acquired by the
current owner in Geneva in September 1992 (S.P.P.E. Ltd S.A.).

5.500 / 7.500

£ 4.400



75

ETRUSCAN BUCCHERO AMPHORA

7th - 6th century BC; height cm 23; Perfectly intact, with an iridescent metallic patina. Provenance: Acquired by the current owner in Geneva in September 1992 (S.P.E. Ltd S.A.).

2.000 / 3.000

£ 1.200



76

COUPLE OF ETRUSCAN BUCCHERO CHALICES

7th - 6th century BC; height cm 18 each; Very elegant, with birds and flowers engraved. Provenance: Belgian private collection; reportedly privately purchased from Elie Borowski, Basel, 1969.

5.500 / 7.500

£ 4.400



77

ETRUSCAN IMPASTO PITHOS

Mid 6th century; height cm 68. Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

2.000 / 3.000

£ 1.330



78

**ETRUSCAN IMPASTO BRAZIER WITH HUNTING
AND FANTASTIC BEASTS FRIEZE**

Mid 6th century BC; height cm 16; diam. cm 48. Provenance:
Property of a gentleman; acquired on the European art
market between 1960s and 1980s.

5.500 / 7.500

£ 4.500





79

ETRUSCAN IMPASTO OLLA

Mid 6th century BC; height cm 32. Provenance: English private collection, acquired before 2000.

500 / 600

£ 355



80

ETRUSCAN IMPASTO OLLA

Mid 6th century BC; height cm 36. Provenance: English private collection, acquired before 2000.

500 / 600

£ 355



81

**CORINTHIAN BLACK-FIGURE ALABASTRON
WITH WINGED DAEMON**

ca. 600 - 550 BC; height cm 15. Provenance: Acquired by the
current owner in Geneva in February 1993 (S.P.E. Ltd S.A.).

1.500 / 2.500

£ 900





**ATTIC BLACK-FIGURE BAND-CUP KYLIX WITH
AMAZONOMACHY**

ca. 550 – 500 BC; diam. cm 22; The same scene painted on both sides: warrior and amazon fighting between onlookers and horsemen. Amazonomachy represents the Greek ideal of civilization. The Amazons were portrayed as a savage and barbaric race, while the Greeks were portrayed as a civilized race of human progress. Small holes on the rim, used for repairs in antiquity. Provenance: Acquired by the current owner in Geneva in February 1993 (S.P.E. Ltd S.A.).

3.500 / 5.500

£ 2.700





ATTIC BLACK-FIGURE KYLIX WITH DOE

ca. 530 - 500 BC; diam. cm 21; In the inner medallion a Doe to right looking back; below, the painted inscription EYDO (good gift); around, border of tongue-pattern. Provenance: Acquired by the current owner in Geneva in September 1992 (S.P.E. Ltd S.A.).

3.000 / 5.000

£ 1.800





84

ATTIC BLACK-FIGURE LEKYTHOS

Attributed to the Little Lion Class, ca. 525 - 475 BC; height cm 15.
Property of a gentleman; acquired on the European art market between
1960s and 1980s.

600 / 800

£ 450



85

ATTIC BLACK-FIGURE LEKYTHOS

Attributed to the Cock Group, ca. 525 - 475 BC; height cm 17.
Provenance: Belgian private collection formed in 1980s.

600 / 800

£ 540



-BRONZE WORKS-



86

**VILLANOVAN BRONZE
GIANT SANGUISUGA-TYPE FIBULA**

Late 8th century BC; length cm 17; With engraved geometric ornaments. Provenance: English private collection, acquired before 2000.

350 / 550

£ 220



87

**PICENTES BRONZE PENDANT WITH DOUBLE
BULL-SHAPED PROTOMES**

6th century BC; lenght cm 12; Traces of iron hook, untouched
green patina. Provenance: Belgian private collection formed in
1980s

1.500 / 2.500

£ 1.350



88

ETRUSCAN BRONZE KOUROS

Late 6th century BC; height cm 11; A solid-cast of archaic taste, with defined pectorals, his hair rendered by incised parallel lines, the face with large almond-shaped eyes, the mouth drawn into a smile, with tenon below for insertion; untouched dark green patina. Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

5.000 / 6.000

£ 4.440



89

ETRUSCAN BRONZE KOUROS

Late 6th century BC; height cm 11; A solid-cast of archaic taste, with defined pectorals, his hair rendered by incised parallel lines, the face with large almond-shaped eyes, the mouth drawn into a smile, with tenon below for insertion; minor area of corrosion and untouched dark green patina. Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

4.500 / 5.500

£ 4.000



90

**ETRUSCAN BRONZE STRETCHING
SATYR HANDLE**

4th century BC; height cm 14; Sculptures of exceptional delicacy and refinement , probably made by a Praenestine workshop.
Provenance: Private collection, London, acquired 1960s - 1980s.

5.000 / 6.000

£ 4.000



91

**GREEK BRONZE STEELYARD WEIGHT SHAPED AS
HEAD OF DEMETER OR PERSEPHONE**

4th - 3rd century BC; height cm 14; Delightful green patina and silver inlaid eyes. Reference: stylistic comparison in F. Zevi, *Il santuario Demetriaco di Valle Ariccia*, Ostraka 2012, pl. 6, n. 2. Provenance: Acquired by the current owner in Munich in 1980s.

5.000 / 7.000

£ 4.000



92

GREEK BRONZE BULL

4th - 3rd century BC; length cm 12; Untouched green patina.
Provenance: Private collection, London, acquired 1960s - 1980s.

1.000 / 1.200

£ 890



93

ROMAN BRONZE OLPE

2nd - 3rd century AD; height cm 27; The body is decorated in three registers: tongue pattern below, branch of vines in the middle, palmettes on the top. An amazing statuette of Perseus with phrygian helmet as handle, set on a Satyr mask. Reference: for the vessel form and the technique see comparison in the Walters Art Museum, Baltimore (57.708). Provenance: Private collection, acquired on the German art market in 1990s.

8.000 / 10.000

£ 5.000





94

ROMAN BRONZE SISTRUM

2nd - 3rd century AD; height cm 29,5; The sistrum was used during religious ceremonies to ward off evil spirits with its jingling noise. It was particularly necessary in the observance of mystery cults such as the worship of Isis, and statues of the goddess often depict her holding a sistrum; this specimen show the face of goddess Hathor incorporated into the sistrum's design, and an image of the god Bes serves as the object's handle. Inside of the naos-shaped top is a small cat; another cat on top of the arch, and various symbols and animals as decoration; on each side, Isis crown. Reference: close comparison in Staatliche Museen zu Berlin (ÄM 9710). Provenance: Private collection, acquired on the German art market in 1990s.

3.000 / 5.000

£ 2.500

95

ROMAN BRONZE ISIS-FORTUNA

2nd - 3rd century AD; height cm 22; Despite the lost attributes, is identifiable by the dress, the hairstyle and the pose. Provenance: Private collection, acquired on the German art market in 1990s.

1.200 / 1.500

£ 800



96

**ROMAN BRONZE CHARIOT-FITTING
IN THE FORM OF MERCURY**

2nd - 3rd century AD; height cm 23 with support. Provenance:
Private collection, acquired on the German art market in 1990s.

600 / 800

£ 500



97

**ROMAN BRONZE CHARIOT-FITTING
IN THE FORM OF DIANA**

2nd - 3rd century AD; height cm 26 with support. Provenance:
Private collection, acquired on the German art market in 1990s.

600 / 800

£ 500

ROMAN BRONZE CHARIOT-FITTING IN THE FORM OF HERCULES

2nd - 3rd century AD; height cm 21,5 with support. Provenance: Private collection, acquired on the German art market in 1990s.

600 / 800

£ 500

These kind of bronze ornaments once decorated a Roman chariot. Rather than adorning a lightweight racing vehicles, the heavy and ornate nature of these accessories, suggests they were originally attached to a more substantial vehicle such as a pilentum (used to transport aristocrats on state occasions), a carruca (for transporting emperors and aristocratic matrons) or even a thensa (a ceremonial chariot used to transport deities to the imperial games). More utilitarian vehicles such as the arcera would not have been so richly decorated. These fittings would have been the finishing touches to a vehicle already resplendent with the most luxurious and expensive materials and accessories available. Contemporary sources describe ornate inlay, rare woods and metalwork incorporated into these vehicles, and it is probable that these heads would originally have been gilded to add highlights to the ensemble. The horses would have been similarly magnificent and groomed for the occasion, their tack carefully manufactured and polished in order to burnish the full impact of the whole.



99

**ROMAN BRONZE HANGER
IN THE FORM OF A BRIDLED GOAT**

2nd - 3rd century AD; height cm 18 with support. Provenance:
Private collection, acquired on the German art market in 1990s.

600 / 800

£ 500



100

**ROMAN BRONZE TWO-SPOUTED LAMP
IN THE FORM OF A BULL**

2nd - 3rd century AD; length cm 24; Imposing and very dramatic oil lamp. Provenance: Private collection, acquired on the German art market in 1990s.

3.500 / 4.500

£ 2.800





101

**ROMAN BRONZE LAMP
WITH VINE-LEAF HANDLE**

2nd - 3rd century AD; length cm 26. Reference: close comparison in British Museum (1856, 1226.1005). Provenance: Private collection, acquired on the German art market in 1990s.

2.000 / 3.000

£ 1.300

102

**BYZANTINE BRONZE LAMP
ON A PRICKET STAND**

5th - 6th century AD; height cm
36,5. Provenance: Private collection,
acquired on the German art market
in 1990s.

4.000 / 5.000

£ 3.000





103

**BYZANTINE BRONZE LAMP
WITH CROSS HANDLE**

5th - 6th century AD; length cm 18; A very nice little mouse on the nozzle, perhaps an evolution of the Roman Imperial lamp lids in the form of crouching mouse. Provenance: Private collection, acquired on the German art market in 1990s.

2.000 / 3.000

£ 1.300

104

BYZANTINE BRONZE PRICKET STAND

6th - 7th century AD; height cm 33. Provenance: Private collection,
acquired on the German art market in 1990s.

500 / 600

£ 400





- COROPLASTIC -



105

ITALIC FUNERARY IDOL

10th - 9th century BC; height cm 11.
Provenance: Property of a gentleman;
acquired on the European art market
between 1960s and 1980s.

600 / 800

£ 450

ETRUSCAN BUCCHERO MOURNER

ca. 650-630 BC; height cm 7,6; When in 1836 near Cerveteri the Regolini-Galassi tomb was discovered, thirty-three statuettes in bucchero clay were found inside, all of which are without feet so they could be inserted into the ground and arranged along the three sides of the bronze bed in the antechamber; some would perhaps have been arranged in the cell at the right hand side in two rows at the sides of the urn. They represent female figures in various poses, almost as if to suggest a sequence of movements in the ritual gestures of mourning that would have taken place during the display of the body (prothesis) prior to being transported to the tomb (ekphora). In the first group, both of the hands are held below the chin; in the second group the left hand is held under the chin and the other on the abdomen; in the third group the position is inverted; and in the fourth group, a hand rests on the right cheek, while the other lies towards the lower part of the abdomen. The figures all wear a long tunic decorated with geometric motifs, held with a belt. The long hair is curled on the head and worn in braids which lie along the back down to the level of the legs. Reference: similar specimens in Firenze, also in Vatican from Cerveteri, Regolini-Galassi Tomb (cat. 20374-20375, 20381-20382, 20402-20404). Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

5.000 / 7.000

£ 4.000



107

ETRUSCAN MAENAD HEAD ANTEFIX

Late 6th century BC; height cm 16; Exceptional preservation of the original polychromy. Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

2.500 / 3.500

£ 1.700



108

ETRUSCAN MAENAD HEAD ANTEFIX

Late 6th century BC; height cm 20; Traces of the original polychromy. Provenance: Property of a gentleman; acquired on the European art market between 1960s and 1980s.

2.000 / 3.000

£ 1.800



109

ETRUSCAN YOUNG SATYR HEAD ANTEFIX

4th century BC; height cm 20; Traces of the original polychromy.
Provenance: Property of a gentleman; acquired on the European
art market between 1960s and 1980s.

1.500 / 2.500

£ 1.170



110

COUPLE OF ETRUSCO-CAMPANIAN ANTEFIXES

5th century BC; height cm 19 and 20. Provenance: English private collection, acquired before 2000.

600 / 800

£ 300



111

**ROMAN TERRACOTTA VOTIVE PORTRAIT OF
HERCULES**

3rd - 2nd century BC; height cm 40; length cm 29; He's wearing
Nemean lion's skin. Provenance: English private collection, acquired
before 2000.

800 / 1.200

£ 650





112

**ROMAN TERRACOTTA VOTIVE PORTRAIT OF A
GODDESS**

3rd - 2nd century BC; height cm 25; length cm 18; She's wearing
earrings and diadem. Provenance: English private collection,
acquired before 2000.

700 / 900

£ 500





113

ROMAN TERRACOTTA VOTIVE MALE HEAD

3rd - 2nd century BC; height cm 22,5. Provenance: English private collection, acquired before 2000.

400 / 600

£ 225



114

ROMAN TERRACOTTA VOTIVE BULL

3rd - 2nd century BC; height cm 20; length cm 28. Provenance:
English private collection, acquired before 2000.

500 / 600

£ 400



115

ROMAN TERRACOTTA VOTIVE MALE TORSO

3rd - 2nd century BC; height cm 13,5. Provenance: English private collection, acquired before 2000.

350 / 550

£ 135



116

**ROMAN TERRACOTTA VOTIVE PLAQUE
WITH VISCERA**

3rd - 2nd century BC; height cm 21; length cm 18,5. Provenance:
English private collection, acquired before 2000.

300 / 500

£ 200



117

ROMAN TERRACOTTA VOTIVE PHALLUS

3rd - 2nd century BC; length cm 10. Provenance: English private collection, acquired before 2000.

300 / 500

£ 80



118

ROMAN TERRACOTTA VOTIVE LEFT FOOT

3rd - 2nd century BC; height cm 15; length cm 22. Provenance:
English private collection, acquired before 2000.

200 / 400

£ 90



- MARBLES -



119

**ROMAN GIALLO ANTICO
MARBLE STATUETTE OF A
GREYHOUND**

1st - 2nd century AD; length cm 32; height cm 14. Reduced Roman copy of a lost Greek bronze showing a dog lying down, on a typical oval pedestal. This sculpture completely refers to the Hellenistic tradition: is naturalistic and expressive; the great anatomical realism appears in the rendering of the smooth and taut skin, then of the skeletal apparatus, then of the lying pose. The incredible expression of this dog is a mix of apprehension, sadness and boredom, as if had lost someone, as if was waiting for him. It comes to mind Argos, that stayed alive twenty years waiting for Odysseus, and as soon as he saw that Odysseus was home safe he was able to die. Reference: comparison in British Museum (1814.0704.1129, chalcedony figure of a dog lying down, 1st - 2nd century AD). Provenance: English private collection since 2009; formerly with Vincent Hilary (Rouen, France).

15.000 / 20.000

£ 10.000



120

ROMAN MARBLE SUNDIAL

1st century AD; height cm 41; length cm 40; width cm 25; Sundial of the Greek hemispherical type, with recess for bronze gnomon on the top and base ending in two feline paws. Provenance: Belgian private collection; acquired in France in the 1970s.

5.000 / 7.000

£ 3.000



121

ROMAN TUFF CINERARY URN WITH LID

1st century BC - 1st century AD; total height cm
74. Provenance: Acquired by the current owner in
Munich in 1980s.

2.000 / 3.000

£ 1.350



122

**ROMAN MARBLE PORTRAIT OF A
VEILED OLDER WOMAN**

Early Imperial: Augustan or Julio-Claudian (1st century BC - 1st century AD); height cm 45 with marble base; Funerary portrait with features resembling to those of Livia Drusilla; on top, straight track for the insertion of a metal diadem; scattered restorations on nose and on cheek made with scagliola during 19th or early 20th century. Provenance: Private collection, London, acquired 1960s - 1980s.

7.500 / 8.500
£ 7.100



123

**ROMAN MARBLE PORTRAIT OF A
YOUNG WOMAN**

1st - 2nd century AD; height cm 30 with marble base; Funerary portrait of a young girl with a particular hairstyle: a melonenfrisur ending with a beautiful full braid, features fashionable in Roman times from Antonia Minor to Faustina Minor. Provenance: Private collection, London, acquired 1960s - 1980s.

6.000 / 8.000

£ 5.330





124

ROMAN GREY MARBLE STATUE OF A SLEEPING GIRL

2nd century AD; length m 1.13; Nude, with eyelids ajar, in a deep slumber; a drapery surrounds the head, descending and wrapping around the body under the soft belly. Exotic features, evocative of North Africa; however the hairstyle refers to those of the Antonine Dynasty, such as Faustina the Elder. We don't know whether it represent a sarcophagus lid or a stand-alone sculpture, we only know that this sleeping girl was loved in the past, because of the numerous restorations and reconsideration: an iron rod at the feet to reinforce, the armilla on the right arm sculpted at a later stage, the hole in the ear realized for a lost metal or glass earring, the upper part of the head restored in antique with a portion of Parian marble... Therefore, this sculpture clearly represent an original and unique work of art. Provenance: Property of a medical doctor; from ACR, Auction 17 (London, 30 June 2015), lot 65; until 1987 in the Ghassan T. Rihani collection, Amman (Jordan).

40.000 / 60.000

£ 30.000







125

**ROMAN MARBLE STATUETTE OF
VENUS GENETRIX**

1st century BC - 1st century AD; height cm 21.
Reduced Roman copy of the bronze statue
created by the Athenian sculptor Callimachus
in 420-410 BC. Provenance: Acquired by the
current owner in Munich in 1990s.

500 / 800

£ 300



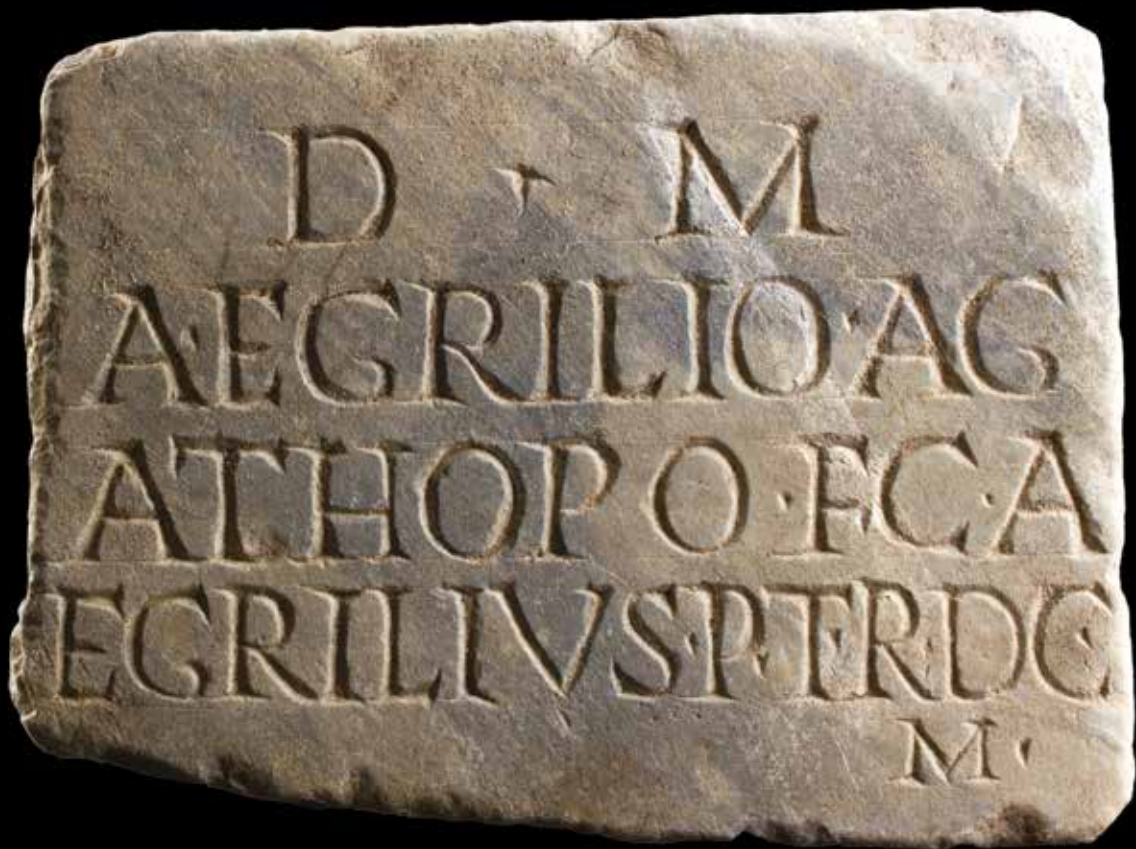
126

**ROMAN MARBLE GRAVESTONE OF
AULUS EGRILIUS AGATHOPUS**

1st - 2nd century AD; height cm 18,5;
length cm 25,5. Provenance: English private
collection, acquired before 2000.

2.000 / 3.000

£ 1.300



127

**ROMAN MARBLE RELIEF WITH
BUCOLIC SCENE**

3rd century AD; height cm 42; length cm 50; A large sarcophagus slab fragment showing on top the married couple portrait inside a clipeus; under that, part of a pleasant bucolic scene: a shepherd milks sheeps under the shade of a tree. Provenance: Private collection, London, acquired 1960s - 1980s.

3.000 / 5.000

£ 2.000



128

ROMAN MARBLE OPUS SECTILE SLABS

2nd - 5th century AD; central square piece ca. cm 20 side; Several Sectilia including Africano, Portasanta, Serpentino, Giallo Antico and Pavonazzetto marbles. Provenance: English private collection, acquired before 2000.

1.000 / 1.500

£ 800



129

ROMAN BASALT ALTAR WITH HELIOPOLITAN DEITIES

2th – 3rd century AD; height cm 40; On each side a portrayal of deity: Apollo Helios, nimbate and radiate; a female head that reminds the Syrian goddess Aphrodite - Astarte; a diademed bearded man with short wavy hair, probably resembling to Zeus Helios; finally Tyche, with turret crown. The whole enriched by repetition of symmetrical couple of stylized phytomorphic elements. A sacre altar of the Roman Province of Syria, an extremely rare specimen, maybe the only one in private hand, beautiful example of the Roman-Oriental Religious syncretism. Provenance: Property of an Italian Noble family since 1980s; with an expert report dated 2005; sold with an export licence issued by the Republic of Italy.

8.000 / 10.000

£ 7.105



130

ROMAN BASALT STATUE OF EROS

2nd - 3rd century AD; height cm 44; A young naked standing figure sculpted in the Roman Province of Syria, therefore characterized by an orientalizing taste: the left arm, fold on his chest, is encircled by an armilla; the body has prominent belly, tapering legs and on the rear attached wing remainder. Provenance: Property of an Italian Noble family since 1980s; with an expert report dated 2005; sold with an export licence issued by the Republic of Italy.

7.500 / 8.500

£ 7.105





GLYPTICS

FINE, ARCHAIC GREEK INTAGLIO ON AN AGATE SCARAB. A SATYR, KIDNAPPING A GIRL.

The piece shows a big satyr, turned to the right with his head in profile and body in three quarters, kidnapping a girl, who's wearing a long dress. His movement seems to be close to the archaic iconographic scheme of the "kneeling run", but here it appears sweetened in a more static and less angled pose; the sylenus figure appears as enormous and monstrous, of an undefeatable impetus and muscular strength. The kidnapped girl is struggling in the satyr's mighty arms. On his face we can notice a lascivious satisfaction about the kidnapping, altogether with the victim's dismay in front of her inescapable destiny, both masterfully captured in this intaglio. The satyr strongly holds the virgin, looking into her eyes. She waves her arms, begging him to set her free. The satyr is characterized by a horse tail, two legs ending with hooves and long and thick beard and hair, comparable to some known specimens. A finely chiselled frame surrounds the scene. All engraving details are made with great artistry. This specimen represents a rare sample of the so-called "Robust Style", being a precious greek archaic glyptic sample of the best quality. In the Hermitage Museum (St. Petersburg) collections is kept a scarab with the same scene on, from the archaic greek period ("Silenus raping a maiden", n.inv. TP-20751, VI sec. a.C., but of a lower artistic and stylistic quality). The back of the stone is finely sculpted in the shape of the typical archaic greek scarab, having the shell ending, on the top, by a "'crest'". Through-hole. Extraordinary type of speckled agate, varying from milky shades (similar to chalcedony's) to dark blue, brown and orange ones, even striped. Wear marks. For comparisons and insights: J. Boardman, *Greek gems and finger rings. Early Bronze Age to Late Classical*, p. 181 n. 300, 303, 305, 306, 309, p. 185 n.376-377; J. Boardman, *Intaglios and rings. Greek, etruscan and eastern. From a private collection*, 83 n. 1, p.85 n.13; G.M.A. Richter, *Catalogue of engraved gems. Greek, etruscan and roman* (The Metropolitan Museum of Art - New York), p. 11 n.41.

6th century B.C.
14 x 19 x 11 mm;

30.000 / 40.000
7.000





A PRECIOUS ETRUSCAN SCARAB IN DEEP RED CARNELIAN. TWO WARRIORS.

In the foreground there is the winning warrior, protected by a shield, ready for a mortal downward blow with his spear; at the bottom, the other warrior is kneeling on the ground, still holding his spear, but nearly defeated. Both fighters are helmeted and naked, characterized by sculptural bodies. Attractive composition, well studied and engraved with competence, paying great attention to anatomical details. The character's feet go over the hatched frame, nearly going out of the gem field, recurring element in some specimens from that period; remarkable compositive idea of showing the body of the warrior on the ground through the legs of the figure in the foreground (a detail which is also findable in etruscan art from the 5th-4th century B.C.). Mirror-finish polishing inside the figures, even in the smallest details. Wear marks on the field and border, on the side where the intaglio is. The scene is enclosed within a hatched frame. Wear marks on the scarab, which is characterized by a consumed edge with traces of decoration and of the ancient polishing. Light chipping on the hole opening and under insect's head. Light burns and oxid traces on the the through-hole opening. A stone of a remarkable gem quality. A specimen of fine craftsmanship and conservation, a rare artistic expression of the etruscan style of end 5th - beginning 4th century B.C. For comparisons: J. Boardman, *Intaglios and rings. Greek, etruscan and eastern. From a private collection*, p.104 n. 131, 134; *Tesori antichi. I gioielli della collezione Campana*, p. 53 n.106 (cosidetto "stile libero"; G.M.A. Richter, *Catalogue of engraved gems. Greek, etruscan and roman* (The Metropolitan Museum of Art- New York), p. 47 n.75; J. Boardman, C. Wagner, *Masterpieces in miniature. Engraved gems from prehistory to the present*, p. 91 n.79, p. 93 n.81, p. 99 n. 87, p.105 n.93.

End of 5th century B.C. - beginning of 4th century B.C.
16 x 13 x 9 mm.

6.000 / 8.000
3.000





AN INTAGLIO ON AN ETRUSCAN CARNELIAN SCARAB, MOUNTED ON AN ANCIENT GOLD RING. CAPANEUS (WARRIOR STRUCK BY LIGHTNINGS).

The character can be identified with Capaneus, son to Hipponous, hero of greek mythology. According to the ancient tradition, Capaneus took part in the siege on Thebes in order to give power back to Polynices. The hero is described by the sources as a strong fighter but also an arrogant one. The facts of Thebes see him as the first to climb the legendary city walls, but, having openly provoked the gods by calling them out to stop him, he was struck by Zeus' lightning. In the intaglio, he is depicted in the exact moment of the divine punishment, when the mighty warrior is writhing, struck by flashes, his shield still in his hand. The arrow (in the field) heading towards his side is indicating both the phases of the siege and the fight; a variation shows a sword in the place of the arrow (the subject not to be mistaken for similar depictions of Ajax's suicide). An intaglio made with remarkable technical competence, compositional sensibility and care for details, even for the way the scarab shell has been rendered. A light chipping on the border, the which is adorned with a fine ovolo frame on two levels. Fine specimen, excellently preserved. Rare iconography. For comparisons: J. Boardman, *Intaglios and rings. Greek, etruscan and eastern from a private collection*, n. 134 (as far as style is concerned), n.141 (as far as pose and subject are concerned); Aa.Vv. *L'oro degli Etruschi*, a cura di M. Cristofani e M. Martelli, p.240 n. 271.

Second half of the 5th century B.C - Beginning of the 4th century B.C.

intaglio 12 x 16 x 9 mm; ring diam. 22 mm; gr. 6,95.

5.000 / 6.000

1.700



134

**AN INTAGLIO ON AN ETRUSCAN
CARNELIAN SCARAB, MOUNTED ON
AN ANCIENT GOLD RING. HERCULES
AT THE SPRING/FOUNTAIN.**

The hero, turned to the right, is filling an amphora at a spring (or fountain?), holding the container with his left hand; in the right one he is holding the club. Presence of globular elements. Excellent conservation and beautiful stone colour. For comparisons: J. Boardman, *Intaglios and rings. Greek, etruscan and eastern from a private collection*, n. 150; U. Pannuti, *Museo Archeologico Nazionale di Napoli. La collezione glittica*, p. 53 n.32; Aa.Vv. *L'oro degli Etruschi*, a cura di M. Cristofani e M. Martelli, p.240 n.270 (as far the mounting is concerned), p. 241 n.272 (for the intaglio).

4th - 3rd century B.C.

intaglio 10 x 14 x 9 mm; ring diam. 18 mm; gr. 5,72.

2.500 / 3.000

1.400



135

**AN INTAGLIO ON AN ETRUSCAN
CARNELIAN SCARAB, MOUNTED
ON AN ANCIENT GOLD RING. MAN
RUNNING TO THE RIGHT.**

Globular elements. Wear marks. For comparisons: G.M.A. Richter, *Catalogue of the engraved gems. Greek, etruscan and roman*. The Metropolitan Museum of Art- New York, p. 52 n.15 (a very similar specimen); Aa.Vv. *L'oro degli Etruschi*, a cura di M. Cristofani e M. Martelli, pp. 240-241.

4th - 2nd century B.C.

intaglio 10 x 15 x 8 mm; ring diam. 20 mm; gr. 13,66.

2.000 / 2.500

1.400



136

AN ETRUSCAN INTAGLIO ON A BURNT CARNELIAN SCARAB, MOUNTED IN AN ANCIENT GOLD SEAL. MYTHOLOGICAL SCENE.

A standing male character is leaning on a knobby wooden stick with his right hand (Hercules with club?), waving a lash, with the left one, towards a shorter character; the latter has a hand to the hip and hands out a bag/water bottle with the other one. Ground line. A hatched frame around the border. A rare iconography, still to be identified. Interesting composition, skilfully engraved. Globular elements. The stone has anciently been subjected to alteration (due to heat), and shows a crack running

through the whole thickness of the artifact, the which is anyway still entire. Coeval seal mounting, showing a threadlike decoration, intertwined in its endings. Rare. For comparisons: Boardman, *Intaglios and rings. Greek, etruscan and eastern. From a private collection*, p. 107 n. 149-152; G.M.A Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 52 n. 212.

4th - 2nd century B.C.
intaglio 10 x 15 x 8 mm; ring diam. 20 mm; gr. 13,66.

3.000 / 3.500
2.000



137

AN ETRUSCAN CARNELIAN SCARAB, MOUNTED IN A GOLD BRACELET BY GIACINTO MELILLO. CENTAUR, ARMED WITH TWO SWORDS

Engraved employing two globular elements. Polished. 4th - 3rd century B.C. The gold bracelet, still in its original box, was created by Giacinto Melillo (1846 - 1915) in neo-etruscan style (presumably Naples, 1870 - 1890 circa). The refined manufacturing includes parts in filigree-dotted pattern, and shows elegant vegetal ornament. The jewel is perfectly preserved. For comparisons, and in order to go deeper into the rich production by Giacinto Melillo and his relation with the Castellani: Charlotte Gere et al., *The Art of the jeweller. A catalogue of the Hull Grundy gift to the British Museum*, London 1984;

Lucia Pirzio Biroli Stefanelli, "Les bijoux aux scarabées des Castellani. Commerce de scarabées antiques, production de scarabées modernes", in Françoise Gaultier & Catherine Metzger, *Les Bijoux de la collection Campana. De l'antique au pastiche*, Paris 2007, pp. 101-111; Geoffrey Munn, "Giacinto Melillo: a pupil of Castellani", *The Connoisseur*, vol. 196 (1977), pp. 20-22; Gertrud Platz-Horster & Hans-Ulrich Tietz, "Etruskische Skarabäen-Kolliers. Mit einem Exkurs über die Granulation bei den Etruskern", *Jahrbuch der Berliner Museen*, vol. 35 (1993), pp. 7-45; Gertrud Platz-

Horster, "L'orfèvrerie étrusque et ses imitations au XIXe siècle", in Françoise Gaultier & Catherine Metzger, *Les Bijoux de la collection Campana. De l'antique au pastiche*, Paris 2007, pp. 91-99.

Intaglio 12 x 17 x 8 mm; bracelet diam. 49 x 55 mm; gr. 24,05.

8.000 / 10.000
6.000



DETAIL

138

AN ETRUSCAN GOLD RING.

The hoop has a large and flat band, with an intertwined decoration, alternating with a serpentine, threadlike element on two levels. For comparisons: Aa.Vv. *L'oro degli Etruschi*, a cura di M. Cristofani e M. Martelli, p.107 n.47; p. 112 n.55.

7th century B.C.

ring diam. 28 mm; gr. 2,94.;

800 / 1.000

600



139

A GREEK GOLD RING. SPHYNX.

On the bezel, of a romboidal shape, there is a sphynx, stretched forward, within a chiselled frame. At each of the two endings of the bezel (which are linked through the hoop) correspond vegetal ornamentations. The prototype is ascribable to the late archaic age. For comparison: J. Boardman, *Greek gems and finger rings. Early bronze age to Late Classical*, p. 187 nn. 429, 430, 435.

End of the 4th century B.C.

Ring diam. 17 mm; gr. 2,95.

1.000 / 1.200

700



140

A GREEK GOLD RING.

Two cranes. The engraved bezel has the shape of a Boetian shield (about the shape of the Boetian Shields, see. Greek coinages, e.g. Theban Statere, HGC 4, 1332-1334). The sample is delicately engraved and characterized by a sketched decoration between the bezel and the hoop endings. For comparisons: J. Boardman, *Greek gems and finger rings. Early bronze age to Late Classical*, p. 188 nn. 436. This prototype has also been retrieved by Etruscan jewellery in the 4th century B.C. (see Metropolitan Museum Database, inv. n. 95.15.309).

End of the 6th century B.C.

Ring diam. 1,6 x 17 mm; gr. 2,25.

1.500 / 2.000

900



141

A GREEK GOLD RING. SMOOTH BEZEL.

Sample from the classical period, type IX. Wear marks due to time and use.
For comparisons: J. Boardman, Greek gems and finger rings. Early bronze
age to Late Classical, p. 213.

5th - 4th B.C.

Ring diam. 18 x 20 mm; gr. 10,13.

1.200 / 1.500

1.000



142

A GREEK GOLD RING. SMOOTH BEZEL.

Sample from the classical period, type II. Wear marks due to time and use.
For comparisons: J. Boardman, Greek gems and finger rings. Early bronze
age to Late Classical, p. 213.

5th - 4th B.C.

Ring diam. 16 x 17,5 mm; gr. 10,67.

1.500 / 1.700

1.200



143

A GREEK GOLD RING.

Hercules and the Nemean lion. The hero strangles the animal by choking it with his mighty arms. Sample from the classical period, type II. Wear marks due to time and use. For comparisons: J. Boardman, *Greek gems and finger rings. Early bronze age to Late Classical*, p. 213. Concerning the engraving style, the iconographic model and the composition on other rings of the same shape and typology, see *Ibidem*, nn. 662 e ss.

5th - 4th century B.C.

Set 12 x 22 x 2 mm; ring diam. 19 x 20 mm; gr. 9,81.

3.500 / 4.000

2.600



144

A GREEK GOLD RING. WARRIOR.

The helmeted male character is turned to the right, his hand on the hip, and is leaning against his spear, the which he is holding in his left hand. Ground line. Peculiar ogival bezel. Hellenistic culture, Magna Graecia. Wear marks. 4th-3rd century B.C.

Set 8 x 20 x 1 mm; ring diam. 19 x 20 mm; gr. 10,03.

3.000 / 3.500

2.200



145

A GREEK GOLD RING.

Intertwining decoration. Two bands, each formed by three conjoined threadlike elements, intertwined along the whole hoop, and are externally flanked by a dotted frame. Hellenistic culture, Magna Graecia. Excellently preserved.

4th century B.C.

Ring diam. 18 mm; gr. 3,15.

1.000 / 1.200

850



146

AN ETRUSCAN GOLD RING. HORSE.

Bezel in the shape of an almond (also said "eye shape"), embossed with the figure of a horse, galloping towards right; the border is dotted. A typology widespread during the classical period; by imitating the shape of an eye it acquires a clearly apotropaical meaning (see "The Fortnum Group"). For comparisons: Aa.Vv. *L'oro degli etruschi*, a cura di Mauro Cristofani e Marina Martelli, p. 318 n.278.

4th century B.C.

Set 17 x 11 x 1 mm; ring diam. 17 x 19 mm; gr. 2,68.

2.500 / 3.000

2.000



147

AN ETRUSCAN GOLD RING. LION.

Bezel in the shape of an almond (also said "eye shape"), embossed with the figure of a lion, turned to the left; the border is dotted. A typology widespread during the classical period; by imitating the shape of an eye it acquires a clearly apotropaical meaning (see "The Fortnum Group"). For comparisons: Aa.Vv. *L'oro degli etruschi*, a cura di Mauro Cristofani e Marina Martelli, p. 318 n.278.

4th century B.C.

Set 17 x 10 x 2 mm; ring diam. 14 x 18,5 mm; gr. 3,26.

2.500 / 3.000

2.000



148

AN ETRUSCAN GOLD RING.

Ogival bezel, almond shape, surrounded by a thin, twisted frame. Inside there are numerous grains, of different sizes, welded at the bottom altogether with threadlike, hatched elements, inserted to form round or crescent shapes. In the center we see a small foil, upon which two letters (to be identified) are engraved. The rest of the hoop is smooth. The decoration is carried out through granulation and, partly, chiselling.

4th century B.C.

Ring diam. 19 x 20 mm; gr. 6,28. ;

3.000 / 3.500

1.200



149

A GREEK GOLD RING.

Double Hercules' knot. The ring is characterized by a thin, double hoop, in which there is a small snake inserted at each side, and pointed towards the Double Hercules' knot. An elegant hellenistic work, Magna Graecia. Excellently preserved.

4th - 3rd century B.C.

Ring diam. 18 mm; gr. 2,15.

1.000 / 1.200

800



150

A GREEK GOLD RING. HERCULES' KNOT.

The ring is characterized by a flat and thin hoop, ending by an elegant Hercules' knot; the latter is done with a round thread, both smooth and intertwined. Hellenistic work, Magna Graecia. Excellently preserved.

4th - 3rd century B.C.

Ring diam. 16 x 19 mm; gr. 1,96.

800 / 1.000

500



151

A GREEK GOLD RING. HERCULES' KNOT.

The ring is characterized by a flat hoop, ending with two connections (thicker, and worked with a dotted thread), from which an elegant Hercules's knot originates. Hellenistic work, Magna Graecia. Excellently preserved.

4th - 3rd century B.C.

Ring diam. 17,5 mm; gr. 2,90.

800 / 1.000

500



152

AN ETRUSCAN IRON INTAGLIO.

Hercules with club. The standing hero, turned to the left, is wearing the nemean lion skin; he is holding a laurel wreath in his right hand, leaning on his club with the left one. A crescent and a star in the field. The bezel, of an ogival ("almond" or "eye") shape, is enriched with a delicate, chiselled golden frame. For the peculiar pose of the figure, nearly in a slight muscular torsion, we can refer to the glyptic production of an etruscan style, which we can trace in classical pototypes. For comparisons: J. Boardman, C. Wagner, *Masterpieces in miniature. Engraved gems from prehistory to the present*, p. 111 n. 100. Wear marks and traces of metallic oxidation.

4th - 2nd century B.C.

11 x 14 x 2 mm;

700 / 900

500



153

A HELLENISTIC GARNET INTAGLIO, MOUNTED ON AN ANCIENT GOLD RING. DANAE.

The figure is turned to the right, with the body in three quarters and the head in profile. With her right arm she is leaning against a short column, while lifting (with her left hand) the drapery of her dress, which covers her legs only. This pose can be referred to an episode within the Metamorphoses, when Danae receives Zeus' golden rain. Since that encounter Danae will get pregnant with Perseus. Rare iconography. A fine specimen, engraved with artistry and refinement. Presence of globular elements. An intaglio characterized by deep and strong carving, but careful with details of face and drapery, and anatomical volumes (especially the abdomen and hips, which are

elegantly sculpted). Typical cabochon bezel, strongly convex. For stylistic comparisons: G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 40 n. 156-159. J. Boardman, C. Wagner, *Masterpieces in miniature: engraved gems from the prehistory to the present*, p. 147, n. 135.

3rd century B.C.

intaglio 10 x 13 x 5 mm; ring diam. 16 x 18 mm; gr. 13,83

5.000 / 5.500

4.000



AN ITALIC BANDED AGATE INTAGLIO.

Philosopher with herm. The intaglio is part of the so-called "Italic, Etruscanizing group" (G.M.A. Richter), being a work of the most refined italic glyptic production with an etruscan stylistic influence, also considering hellenistic models. The character (a philosopher or a poet), seated on a throne with full sides, shows a naked torso and legs covered by a drapery. He is turning hands and sight towards a small phallic herm which stands in front of him. Around, a hatched frame. The intaglio has been conceived and made following a certain refinement, even in the choice of the wonderful stone quality and in the way it has been adapted to the scene: the engraver exploits the agate lower white band to simulate the scene ground, while a second band is between the character's hands. Globular elements. Fine specimen, especially if we consider the very small working surface. For comparisons: G. M. A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 98 n. 438.; L.P.B. Stefanelli, *La collezione Paoletti*, vol.I, p. 158 n.593.594, for both the subject and the throne model.

3rd - 2nd century B.C.

8 x 9 x 1 mm.

2.000-2.500

800



155

AN ITALIC CARNELIAN INTAGLIO.

Male character with a stick. The bearded figure is wearing a long dress, and advances towards the right holding a stick with a curved ending. Ground line. A hatched frame runs around. Globular elements; stylistic elements of the Etruscan glyptics.

2nd - 1st century B.C.
7 x 10 x 1,5 mm.

700 / 900
500



156

AN ITALIC BANDED AGATE INTAGLIO. WARRIOR.

The male figure, standing and turned to the left, is holding the spear in his right hand and the shield in the left one. The body is naked, and characterized by well defined muscles; employment of globular elements. Ground line.

2nd century B.C.
9 x 15 x 2 mm.

800 / 1.000
500



157

AN ITALIC BANDED AGATE INTAGLIO. BEARDED HEAD OF A MAN.

Bearded head of a man, wearing a laurel wreath, and in profile to the left. Wear marks and light chipping on the border, in the upper part. Beautiful stone shades.

1st century B.C.
7 x 10 x 2 mm.

500 / 700
400



158

**AN ITALIC BANDED AGATE INTAGLIO.
AUSPICIOUS ALLEGORICAL EMBLEM.**

Auspicious allegorical emblem, made of a wheel flanked by an attribute (presumably some fished fishes, hanging from a hook). Presence of globular elements.

1st century B.C.
8 x 12 x 2 mm.

500 / 700
380



159

**A ROMAN REPUBLICAN INTAGLIO IN
DARK BROWN AGATE. ACTOR WITH
MASK**

A roman republican banded agate intaglio. Allegorical emblem. Two palm branches crossing over a caduceus, which is vertically positioned in the center. Allegorical, auspicious depiction. Presence of globular elements. Beautiful stone cut; the gem is characterized by a good transparency and brightness. Light wear marks.

1st century B.C.
9 x 13 x 2 mm.

500 / 600
360



160

**AN ITALIC SARD INTAGLIO.
ALLEGORICAL EMBLEM.**

Allegorical emblem. In the center we see a finely engraved cornucopia, with a wheat ear (on one side) and a poppy (on the other) coming out from the edge. Wear marks. An allegory referred to plenty and prosperity. An engraving carried out with style, and well built, with harmony in the field. Presence of globular elements. Traces of the ancient iron mounting.

2nd - 1st century B.C.
9 x 12 x 2 mm.

700 / 800
400



161

**A ROMAN REPUBLICAN LIGHT AGATE
INTAGLIO. ALLEGORICAL EMBLEM.**

In the center there is a winged caduceus, behind which a poppy flower crosses with a ribboned sceptre, ending by a flower (?). Interesting subject, perfectly balanced in the field. Presence of globular elements. Wear marks. Light chipping on the border.

1st century B.C.
16 x 14 x 3 mm.

600 / 800
400



162

**A ROMAN REPUBLICAN INTAGLIO IN
BANDED AGATE. SHIP**

Ship. The watercraft is turned to the left, in full sail; it has a rostrum on the bow and the helmsman on the stern. Presence of globular elements. The intaglio shows a wise employment of the stone type (related to the subject), since the engraver has been able to exploit the agate stripes to imitate sea waves, with remarkable artistry. Light wear marks.

2nd - 1st century B.C.
7 x 10 x 1,5 mm.

700 / 900
500



163

**AN ITALIC BANDED AGATE INTAGLIO.
HORSE.**

Horse. Work carried out employing globular elements. Ground line.

End of the 2nd - beginning of the 1st century B.C
8 x 10 x 2 mm.

500 / 600
360



164

**AN ITALIC BANDED AGATE INTAGLIO.
RAMPANT GOAT.**

Rampant goat. The quadruped is jumping on ahead, exactly occupying the bezel diagonal. The animal's head intentionally coincides with the lightest band of the agate. Refined engraving work, with the employment of globular elements. Rare specimen of a squared shape.

2nd century B.C.
12 x 10 x 2 mm

500 / 700
380



165

**A ROMAN BANDED AGATE INTAGLIO.
FANTASTIC CREATURE.**

Fantastic creature. The hybrid being is made of an avian body and a bald man's head. The figure is bending its head back and lifts one leg up. Presence of globular elements. A particular type of banded agate. Rare iconography, attributable to Greek mythology and the Metamorphosis of Ovid; interesting work, carried out with competence. The lower part of the bezel is fragmented and chipped.

1st century B.C.
7 x 9 x 1 mm.

600 / 700
300



.....

166

A ROMAN CARNELIAN AGATE INTAGLIO. ALLEGORICAL EMBLEM.

Allegorical emblem. In the center there is a shield, upon which there is a female owl; behind, we can spot a spear, diagonally positioned. At the sides, two fishes. Ground line. Apotropaical emblem, ascribable to Athena, and related to the maritime scope. Interesting iconography, inspired to models of greek coinage. Very detailed intaglio, considering the very small size. Presence of globular elements.

1st century B.C.
5 x 6,5 x 1,5 mm.

400 / 500
260

.....



167

A ROMAN CARNELIAN INTAGLIO. COCK AND VASE

The bird is tightening a snake in its beak, pulling it out of the edge of the vase, which has a flattened profile. Ground line. Double hatched frame around the scene. Hexagonal bezel, of a beautiful colour. Rare iconography. Peculiar sample, very detailed in the engraving, considering the very small size of the stone.

1st century B.C.
6 x 6 x 2 mm.

350 / 450
260

.....



168

A ROMAN CARNELIAN INTAGLIO. SPHYNX AND CADUCEUS.

The fantastic creature is turned to the left, and has a modius on the head; in front of it, a winged caduceus. Ground line. Allegorical depiction.

1st century A.D.
8,5 x 10 x 2 mm.

400 / 500
260



169

A ROMAN CARNELIAN INTAGLIO. LION HEAD.

The feline's face is turned to the left, and characterized by a thick mane and the jaws wide open, tongue hanging out. Good depiction, especially considering the very small size of the piece. A certain attention has been paid to the engraving of the head volumes. A typology ascribable to hellenistic models. (see: bronze coin of Demetrio I Soter, Seleucides, 162-150 a.C., Siria, SC 1660; HGC 9, 823, CNG 109).

I sec. a.C.

6,5 x 6,5 x 2,5 mm.

500 / 600

360



170

A ROMAN CARNELIAN INTAGLIO. SEA SCENE.

A male character (triton?), turned to the left, is holding a stick (or wheel?), surfacing from the sea in a big shell (with a shape similar to that of a nautilus). Rare iconography, belonging to the scope of fantasy. Chippings on the border.

2nd century A.D.

7 x 9 x 2,5 mm.

500 / 700

400



171

A ROMAN CARNELIAN INTAGLIO. CROSTACEAN (SHRIMP).

Bright stone colour.

1st-2nd century A.D.

10 x 9 x 3 mm

400 / 500

300



172

**A ROMAN BANDED AGATE INTAGLIO, MOUNTED ON
AN ANCIENT GOLD RING. CROSTACEAN.**

Elegant combination, made of a flat and elongated bezel, of an excellent
gem quality, mounted on a pretty ring, adorned, on the edges, with finely
intertwined decorations. Influence of the hellenistic model.

2nd - 1st century B.C.

intaglio 5 x 11 x 2 mm; ring diam. 1,6 x 1,8 mm; gr. 2,03.

1.500 / 2.000

1.000



173

**A ROMAN CARNELIAN INTAGLIO,
MOUNTED ON A GOLD RING. QUADRUPEL.**

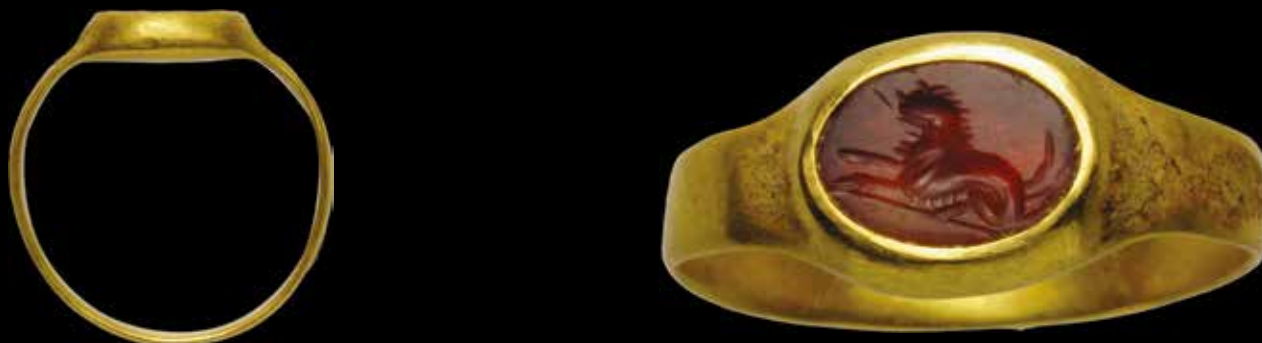
The feline is characterized by several projecting udders, a long tail and a
hirsute mane (chimera?). Ground line.

2nd century A.D.

intaglio 6 x 7 x 2 mm; ring diam. 1,7 x 1,5 mm; gr. 3,54.

800 / 1.000

550



174

A ROMAN CARNELIAN INTAGLIO. SOW.

The animal is devouring a fruit on the ground, chewing it with its famished jaws. Engraving carried out with artistry, and attention to the anatomical details of the beast, rendered through deep carvings on the stone (see the crane, turned three quarters). Ground line.

End of the 1st century B.C. - Beginning of the 1st century A.D.
10 x 8 x 2 mm

700 / 900
460



175

**A ROMAN REPUBBLICAN AGATE INTAGLIO.
BOAR ATTACKED BY A DOG.**

Inscription in the field: PIL (in the upper part) ANTE (diphthong, in the lower part). Work of a remarkable expressiveness, carried out with great artistry and technical abilities, for a good rendering of volumes and details, the which is typical of the Republican Era. Specific choice of the stone, alluding to the bloody bite of the dog on the boar. Convex surface. Light wear marks. Ground line.

1st century B.C.
16 x 15 x 4 mm

1.000 / 1.200
700



176

**A ROMAN DOUBLE-LAYER ONYX
INTAGLIO. THE DIONYSIAN PANTHER.**

The mighty feline is advancing; behind there is a thyrsus. Interesting work, characterized by deep carving, and showing an attention to details (despite the very small size).

1st - 2nd century A.D.
10 x 8 x 4 mm.

600 / 800
460



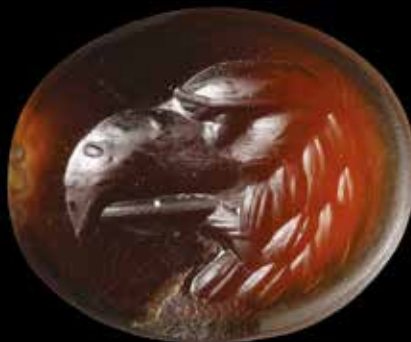
177

**A ROMAN SARD INTAGLIO. EAGLE
HEAD.**

The animal is turned to the left, and is characterized by a large beak, curved and pointed, and a thick plumage. A particularly lucky iconography during the roman imperial period, since a symbol of political domain and military strength. Light chipping in the lower section.

1st - 2nd century A.D.
7 x 9 x 2 mm.

600 / 700
400



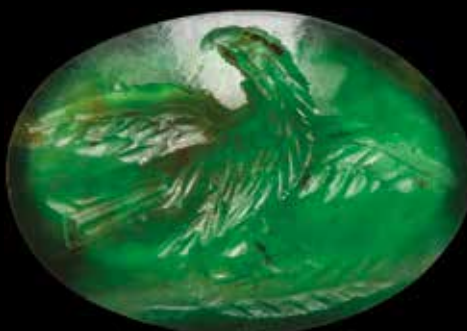
178

**A ROMAN GREEN CHALCEDONY
INTAGLIO. IMPERIAL EAGLE.**

It proudly spreads its wings, and turns its head to the left; it's tightening a laurel leafy branch (symbol of victory and triumph) within its claws. The intaglio has been carried out with artistry. Beautiful, attractive stone colour.

1st century A.D.
6 x 9 x 2 mm.

700 / 900
500



179

**A ROMAN YELLOW JASPER
INTAGLIO.
EAGLE WITH ATTRIBUTES.**

The bird is ripping a hare, disembowelling it with its sharpened beak. In the field, a crescent and the letters O L C F. Interesting intaglio, of a magic and apotropaical value. A chipping on the right border.

2nd century A.D.
10 x 12 x 2 mm.

600 / 700
400



180

**A ROMAN RED JASPER
INTAGLIO.
AN EAGLE WITH ITS PREY.**

The bird of prey, its wings spread, is ripping a mammal (presumably a hare) while still flying. A chipping on the top, close to the border.

2nd - 3rd century A.D.
11 x 9 x 2 mm

350 / 450
260



181

**A ROMAN AMETHYST INTAGLIO.
EAGLE.**

The bird, holding a laurel wreath in its beak, is lying on a pedestal, from which a palm branch comes out. Allegorical composition about victory and supremacy. Ground line. The stone has a light internal crack. Wear marks.

1st - 2nd century A.D.
11 x 15 x 3 mm.

700 / 900
500



182

**A ROMAN RED JASPER
INTAGLIO. ANT.**

The insect is seen from above; has six legs and holds a wheat grain in its mouth. Small chipping in the higher section. For comparisons: U. Pannuti, *La collezione glittica*. Museo archeologico di Napoli, p. 285 n. 251.

1st - 2nd century A.D.
7 x 9,5 x 2 mm.

400 / 500
280



183

**A ROMAN GREEN CHALCEDONY
INTAGLIO. ANT.**

The insect is seen from above; has six legs and a wheat grain in its mouth. For comparisons: U. Pannuti, *La collezione glittica*. Museo archeologico di Napoli, p. 285 n. 251.

1st - 2nd century A.D.
6 x 9 x 2 mm.

400 / 500
300



184

**A ROMAN CARNELIAN INTAGLIO.
WHEEL AND BUTTERFLY.**

The insect has delicately landed on the wheel handle. Light wear marks.

1st century B.C. - 1st century A.D.
8 x 9 x 1,5 mm.

400 / 500
220



185

**A ROMAN RED JASPER INTAGLIO.
BOW WITH AN ARROW.**

Nice emblematic composition, related to love and hunt. Beautiful stone color.

1st century A.D.
8 x 10 x 2 mm.

600 / 800
400



186

**A ROMAN CARNELIAN INTAGLIO.
ATTRIBUTES OF MERCURY.**

Attributes of Mercury: winged sandals and caduceus.

1st century A.D.
13x11,5x 2 mm.

600 / 800
400



187

**A ROMAN BLACK ONYX INTAGLIO.
DECORATED URN.**

The precious container (without handles), which can be identified with a krater or, more likely, an urn with lid (in marble), shows a fully sculpted body. The base is made of a leafy decoration, while the bottom of the vase, linked to the foot, shows a fluted motif; the central part is characterized by a decoration of dancing figures, playing wind instruments (maenads and satyrs?), surrounded by two rounded frames. The curved lid shows the same fluted decoration of the lower section, with a majestic, winged sphynx standing above. The intaglio has been carried out with remarkable artistry and refinement, with an excellent result in terms of three-dimensional details. The bezel shows light wear marks. Numerous comparisons can be detected within the roman production of vases and marble sculpted urns. For comparisons between different typologies of decorated vases engraved on gems: L.P.B. Stefanelli, *La collezione Paoletti*, vol. I, pp. 157-158 n. 581-587 ("Un vaso colla sfinge", impronta da un intaglio in corniola. Berlino, Staatliche Museen, coll. Stosch in Winckelmann 1760, V 114, for the subject depicted on the body of the vase).

1st century A.D.
7,5 x 10 x 1,5 mm.

1.500 / 1.800
800



188

**A ROMAN NICOLO INTAGLIO.
SMALL JUG.**

The container is characterized by only one handle, and decorated; the neck is elongated. A work of a certain elegance.

1st - 2nd century A.D.
8 x 11 x 3 mm.

500 / 600
380



189

A ROCK CRYSTAL ROMAN INTAGLIO. ALLEGORICAL COMPOSITION.

Allegorical composition, made of a wheat ear, on the right, and three animals put one above the other, on the left (from bottom up: an ant, a mouse, an elephant).

2nd century A.D.
16 x 14 x 6 mm.

700 / 900
400



190

A ROMAN CARNELIAN INTAGLIO. CRAB.

The intaglio is referred to zodiac signs (cancer). Chipping on the border and light wear marks.

1st - 2nd century A.D.
diam. 9 x 2 mm.

500 / 600
300



A ROMAN CARNELIAN INTAGLIO. MILITARY EMBLEM.

In the center there is a decorated altar, upon which we can see a female owl between two spears; on the left there is a decorated shield, with a helmet above, on the right there is a scorpion. Ground line. Interesting allegorical iconography, which can be related to the military ambit. In this rare intaglio we can notice the sacred books of Athena, goddess of wisdom, arts and war, patroness of virtuous fighters and heroes (the female owl as her sacred animal, and the panoply; the altar adds to the scene a sacral and votive value). During the Roman Empire the scorpion, zodiacal symbol, was referred to the praetorian guard, a military unit, made of chosen men, formed to protect the emperor. Under Tiberius, the praetorians in Rome were united in one big camp on the Viminale, the Castra Praetoria, and all the members of this union got the scorpion as symbol, since it represented Tiberius' zodiac sign. The presence of the scorpion in this military emblem, also seen the stylistic coherence (Julio-claudian age), can be referred to the famous praetorian militia. A work carried out with artistry, employing small globular elements of a late-republican influence. Wear marks. Attractive stone colour.

First half of the 1st century A.D.
9 x 10 x 2 mm.

1.200 / 1.500
600



192

A ROMAN CARNELIAN INTAGLIO. PEGASUS.

Interesting work, carried out with a peculiar style, inspired by greek art. Traces of the ancient iron mounting (partly even inside the intaglio, other than on the border) and wear marks.

End of the 1st century B.C. - 1st century A.D.
11 x 11 x 2 mm.

600 / 800
400



193

A ROMAN CARNELIAN INTAGLIO, MOUNTED IN A MODERN GOLD PENDANT. BULL

The mighty animal, turned to the left, is charging.

2nd century A.D.

Intaglio 10 x 6 mm; mounting 17 x 21 mm; gr. 4

400 / 500

300



194

A ROMAN RED JASPER INTAGLIO. GRYLLOS.

The hybrid composition is made of a male head, with an eagle on top; a lion head comes out from the character's nape, while an avian joins the hybrid creature below. Rare and interesting combination, drawn by greek models. Magic and apotropaical intaglio, of an attractive colour.

2nd century A.D.

6 x 8,5 x 2 mm.

600-800

400



195

A ROMAN RED JASPER INTAGLIO. GRYLLOS.

The hybrid composition is made of a boar head joined to a human face in profile and a lion head. Unusual and interesting combination, engraved with artistry, showing a remarkable imagination. Magic-apotropaical intaglio. For comparisons: G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 114 n. 544.

1st-2nd century A.D.

6 x 7 x 1,5 mm.

700 / 900

460



196

A ROMAN GREEN CHALCEDONY INTAGLIO. GRYLLOS.

The hybrid combination is made of a sylenus head and a Pan head. Apotropaical intaglio, related to the rustic context. A chipping on the border, on the top of the stone.

2nd century A.D.
7 x 10 x 1 mm.

500 / 600
360



197

A ROMAN CARNELIAN INTAGLIO. GRYLLOS.

The fantastic creature is made of a cock body, on which there are , grafted, an equine protome on the top and a sylenus head on the chest, flanked, towards the back, by a ram chewing wheat ears. In the field we can see a caduceus (whose handle is worn). Magic and apotropaical intaglio (Hippalectryon). Ground line. Wear marks. For comparisons: G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 114 n. 545.

2nd century A.D.
8 x 11 x 3 mm.

400 / 500
300



198

A ROMAN RED JASPER INTAGLIO. GRYLLOS.

The fantastic creature is made of a human face, his profile turned upwards, and grafted on an avian body, which is characterized by a wide tail. A magic, apotropaical intaglio. Ground line.

2nd century A.D.
8 x 11 x 2 mm.

400 / 500
300



199

**A ROMAN RED
JASPER INTAGLIO.
GRYLLOS.**

Five masks are joined to a bunch of grapes: two bearded masks of sylenus (above) and three masks of youth (under the former ones). In the field there is a pedum, as a rustic reference (bucolic or grotesque). The intaglio has been carried out with artistry, with a remarkable imagination. A brake in the left border of the bezel. Light wear marks. Rare. For comparisons with a very similar specimen, and with the same kind of stone: G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art-New York), p. 115 n. 553.;



1st – 2nd century A.D.
11 x 8 x 1,5 mm.

1.000 / 1.200
460

200

**A ROMAN RED
JASPER INTAGLIO.**

The hybrid being is made of two heads, one of Silenus and one of eagle. Apotropaical intaglio, characterized by deep carving. Bright stone colour; mirror-finish polishing.



2nd century A.D.
15 x 11 x 2 mm.

700 / 900
600

201

**A ROMAN REPUBLICAN
INTAGLIO IN DARK BROWN
AGATE. ACTOR WITH MASK.**

The young character, turned to the left, is showing the theater mask (oriented up, and not completely taken off yet) on his head. Rare iconography; strong engraving rendering, showing the typical republican style, with an italic influence. Presence of globular elements.

1st century B.C.
9 x 11 x 2 mm.

700 / 900
500



202

**A ROMAN CARNELIAN INTAGLIO.
GRYLLOS.**

The hybrid composition is made of two conjoined theater masks, one of a silenus and one of a youth.

2nd century A.D.
7 x 9 x 2,5 mm.

500 / 600
300



203

**A ROMAN CARNELIAN INTAGLIO.
THEATER MASK.**

The comical effigy of an old man, turned to the left, is engraved searching for a strong realism in the depiction of the furrowed face expression. For a similar depiction of wrinkles above the nose see D.Scarisbrick, C. Wagner, J. Boardman, *The Beverly Collection of Gems at Alnwick Castle*, p. 93 n.84.

1st century B.C.
10 x 12 x 2 mm.

600 / 800
380



204

**A ROMAN SARD INTAGLIO.
AN ACTOR WITH A MASK.**

The juvenile face, turned to the left, has on his head (still partially worn over his face) the mask of an old character. The composition can be ascribed to the gryllos typology, without excluding a certain grotesque and apotropaic component. Traces of the ancient iron mounting and wear marks.

1st century A.D.
11 x 13 x 2 mm.

350 / 450
260



205

**A ROMAN CARNELIAN INTAGLIO.
THEATER MASK.**

Theater mask, of an old character, nearly facing.

2nd century A.D.
8,5 x 9 x 2 mm.

300 / 350
220



206

**A ROMAN GARNET CAMEO.
COMICAL THEATER MASK.**

Comical theater mask, with the mouth wide open, made in high relief with a flat base (as a bezel for the mounting on the piece of jewellery). A very similar sample is in the Farnese Collection (cfr. Ulrico Pannuti, Museo Archeologico Nazionale di Napoli. *La collezione glittica*, pp. 283-284. Such specimen has already been attested in the Orsini inventory, where we find mentioned a "GRANATA con una maschera in rilieuo" (sic.)). Intense stone colour.

1st century B.C. - 1st century A.D.
7 x 8 x 5 mm

1000 / 1.200
600



207

**A ROMAN DEEP RED CARNELIAN INTAGLIO.
HEAD OF GANYMEDE.**

The young face, in profile to the left, is framed by thick hair, partially covered by a phrygian cap (laureate in this case). Anyway, the absence of the neck could also suggest the fact that we are dealing with a mask. Fine work, especially considering the very small size of the stone. Convex bezel surface.

1st century B.C.
6 x 6,5 x 2 mm.

500 / 600
360



208

**A ROMAN REPUBLICAN BLACK AGATE INTAGLIO.
HELMETED HEAD.**

Signs of the ancient iron mounting (ring).

1st century B.C.
13,5x13,5x2 mm.

500 / 600
400



**A RARE, HELLENISTIC CARNELIAN INTAGLIO, MOUNTED IN A MODERN GOLD RING.
PORTRAIT BUST OF A PTOLEMAIC QUEEN.**

The royal effigy is laureate and in profile to the left, being characterized by an elaborate hairdo; the hair, tied around the face, untie at the level of the nape, going free until the shoulders. The face is characterized by high cheekbones and low forehead, typical elements in the portraiture ascribable to the Ptolemaic dynasty; the presence of jewels (the earring and the diadem with crescent on top) symbolizes royal and divine rank of the portrayed character; the garment, a very elaborate one, is adorned by some decorations, both on shoulders and chest. The portrait typology and the engraving style (which can be referred to a production from the alexandrine area) could relate this portrait to Cleopatra II Filometore Soteira (185 circa- 116 a.C.), daughter to Tolomeus V and Cleopatra I; but the presence of the crescent would rather imply a later identification, referring to Cleopatra V Selene (Κλεοπάτρα Σελήνη, 131-130 - 69 a.C.), daughter to Tolomeus VIII and Cleopatra III; or to Cleopatra VIII Selene (40 -6 a.C.), daughter to Cleopatra VII and Marc Anthony; the first name, Cleopatra, comes from that of her mother, Cleopatra VII, last queen of Egypt. The second name comes from greek goddess Selene (Σελήνη, Moon), indeed, and was given to her, as Plutarch states, for a contrast with her brother's Alexander Helios' second name (Ἥλιος, Sun). The bezel is particularly rounded, showing a chipping at the bottom, on the back. Intense stone colour. Wear marks. Rare. Modern gold ring, characterized by a hoop which is fully decorated by parallel grooves.

2nd - 1st century B.C.

Intaglio 18 x 14 x 7 mm; ring diam. 20 mm; gr. 16.59.

8.000 / 10.000

4.600



A ROMAN AGATE INTAGLIO. BUST OF PTOLEMAIC QUEEN-ISIS.

The effigy is turned to the left, with head in profile and facing bust. The figure is characterized by long hair, having on her head a diadem with egyptian symbols of royal power; her breast is uncovered. The disposition of the face in profile with facing bust is ascribable to egyptian culture, and, in this specific case, to the ptolemaic ambit (e.g. effigies of Cleopatra and Arsinoe II). For comparisons: *Cleopatra. Roma e l'incantesimo dell'Egitto*, catalogo a cura di Giovanni Gentili, p. 112 n.28 (standing figure of Isis with breast uncover), p.113 n. 29 (statuette of Iside lactans), p.117 n. 33 (statuette of Isiac priestess or ptolemaic queen like Isis). Wear marks. Mirror-finish polishing of the intaglio, carried out on a particular stone type.

2nd - 1st century B.C.

12 x 13 x 2 mm;

2.000 / 2.500

1.500



A ROMAN SARD INTAGLIO. FACING BUSTS OF YOUNG MARC ANTHONY AND OCTAVIA.

The characters are very skilfully depicted, especially if we consider the dainty size of the work of art. The well-known facial features of the characters are reproduced with a remarkable precision and artistic sensibility, with specific accuracy in terms of not only face structures, but also hair details. Light wear marks and a chipping (nearly reaching the heads, but without damaging them) in the upper part of the bezel. Iconography of a remarkable historical interest and clearly inspired by coinage. The intaglio, ascribable to the second half of the 1st century B.C., can be most likely referred to the episode of the Treaty of Brundisium, entered into by the triumvirs Octavian, Marc Anthony and Marcus Aemilius Lepidus. According to the agreements reached in order to enter into the treaty, Marc Anthony married Octavia Minor, sister to Octavian. The iconography of this intaglio can be related to this specific situation, with a purpose of celebration and promotion. For the conjoined busts of Marc Anthony and Octavia on coins, see silver cistophori, Ephesus, 40-35 B.C. (RPC I, 2201-2202).

Second half of the 1st century B.C.

15 x 17 x 2 mm

2.000 / 2.500

500



A FINE ROMAN CAMEO IN ONYX-SARDONYX. ZEUS WITH THE FOUR ELEMENTS

The king of the Olympus, laureate, is turned to the right and characterized by thick beard and hair, both finely engraved. Around, the four elements: above, an eagle (air); on the right, a dolphin (water); on the left, a lion head (earth); underneath, a bundle of lightnings (fire). The rare and extraordinary iconography can be referred to the so called "Giove fra' li quattro Elementi" (Zeus depicted with the four elements around), found in an opaque pink glass cast from the Paoletti production (inv. n. MR 25973), from an onyx cameo attributed to Giovanni Battista Cerbara /1748-1811), Vienna, Kunsthistorisches Museum. The Vienna cameo ("Zeus und die vier Elemente"), indeed, shows a different style and manufacturing technique, imitating the ancient style, following a less cared and refined stylish rendering, far from dignified classicism. Even the elements are placed following a different disposition, and re-elaborated at the artist's discretion, in order to keep far from a derivative, unoriginal copy. In the same Viennese collections there is a specimen of the same iconography (but with variations in the attributes around the god's head, e.g. a peacock instead of an eagle). Besides, in a set of Grand Tour plaster casts, the cast taken from the ancient specimen has been detected (the original model, which, during the neoclassical period, the engravers were inspired by); such plaster cast, surrounded by the typical golden paper frame, is mentioned as "cameo antico in sardonice- Giove co li elementi" (ancient sardonyx cameo - Zeus with the elements). The peculiar engraving technique, the style details, the traces of the fine working procedure and the type of polishing (mirror-finish for the field, following the stone surface texture) claim the antiquity of the artifact, which is mainly ascribable to the most important late-hellenistic glyptic production. Likewise extraordinary is the choice of this sardonyx, having 11 perfectly superimposed layers, a type of particularly precious stone, highly searched for this kind of productions (employed by the ancients, with a likewise regularity between the layers, also for intaglios other than cameos, even for their decorative beauty). The first layer, of a dark brown colour, pertains to a portion of Zeus' head (part of the hair, the laurel, part of the beard); the rest of the depiction has been engraved by exploiting the white layer on a dark field (intense brown with lighter shades, where we can see, in transparency, the underlying light layer, with a highly pictorial effect, nearly clouded). The back of the gem, which has light wear marks on, shows the stone-cutting with its natural and multiform shades between the two bands of different colours. A piece of an extraordinary value, both historical and artistic, and made with great artistry. For insights and comparisons: L.P.B. Stefanelli, *La collezione Paoletti. Stampi in vetro per impronte di intagli e cammei*, vol. I, Roma 2007, pp.241-242, n. III-499; Fritz Eichler & Ernst Kris, *Die Kameen im Kunsthistorischen Museum*, Vienna 1927, p. 217, pl. 77, cat. n. 616-617.

End of the 1st century B.C.

- Beginning of the 1st century A.D.

23 x 26 x 4 mm.

70.000 / 80.000

15.000





213

**A ROMAN DOUBLE
LAYER AGATE INTAGLIO.
BUST OF ARTEMIS.**

She has the quiver on her back.
Inscription at the bottom: R-A-P.
Intaglio carried out with clean
carvings, paying attention to the
hair details.

1st century B.C. - 1st century
A.D.
10 x 14 x 5 mm.

500 / 700
300



214

**A ROMAN SARD INTAGLIO.
HEAD OF A ROMAN
NOBLEWOMAN.**

The effigy, turned to the right, is
stylistically and physiognomically
ascribable to the portrait typology of
the julio-claudian dynasty, especially to
Octavia Minor and Antonia Minor. The
noblewoman is indeed characterized
by a regular profile, an elongated neck
and an elegant but peculiar hairdo: on
the front, at the level of the forehead,
there is a small hair puffiness, similar
to that in Octavia Minor's portraits
(see the back of the silver cistophor,
RPC I 2201), while on the back the
hair is tied in a lock, in the nape area,
as for Antonia Minor (see dupondius
RIC I 92). An intaglio made with
competence. Attractive stone colour,
intense and bright. Mirror-finish
polishing. 1st century A.D.
15 x 9 x 2 mm.

1.500 / 1.800
850



215

**A ROMAN GLASS-PASTE CAMEO.
HELMETED HEAD OF ATHENA**

Helmeted head of Athena, turned to the left. The figure, characterized by a round chin, full mouth and big eyes, is inspired by ancient Greek coin prototypes. A sample of a remarkable size and in good conditions (conditions that, due to the matter fragility, are rarely optimum)

1st century B.C - 1st century A.D.
22 x 27 x 8 ml

800 / 1.000
500



216

**A ROMAN GLASS PASTE CAMEO,
MOUNTED IN AN ANCIENT GOLD
PENDANT. BUST OF EROS.**

The winged youth is depicted with head in profile and naked back in three quarters. The face is plumpy, smiling, showing elegant features; the hair is wavy and ending by ringlets, following a refined style. The field is dark blue, while the figure, originally white, shows a light yellowing, towards a pleasant ivory shade, time-related. Fine specimen, of a beautiful style and extraordinarily preserved, still within its original mounting.

1st century B.C. - 1st century A.D.
16 x 21 x 6 mm

1.200 / 1.500
800



217

**A ROMAN CARNELIAN INTAGLIO.
BUST OF EROS.**

The young winged youth is depicted frontally, with a very light torsion of the bust to the right and of the head to the left. Graceful work, done with a certain artistry. Scarce employment of globular elements (late republican style) and a pleasant, deep carving for the volumes in the figure. Beautiful, intense gem colour. Light wear marks.

End of the 1st century B.C. - beginning of the 1st century A.D.

11 x 13 x 2 mm;

800 / 1.000

600



218

**A ROMAN AMETHYST INTAGLIO.
HEAD OF YOUNG BACCHUS.**

The effigy of the god, turned to the left, has the hair tightened on the nape by a braid, going down along the neck, and two small ivy leaves. The stone is cracked, but still complete. The work shows late ellenistic influences.

1st century B.C.

14 x 17 x 6 mm.

700 / 900

500



219

**A ROMAN CARNELIAN INTAGLIO.
HEAD OF DIONYSUS.**

The god is turned to the left, and is characterized by long and tied hair, adorned with heart-shaped ivy leaves. The prototype is inspired by greek hellenistical models. Deep carving of the intaglio, which is polished. Slight wear marks in the field.

1st century B.C. - 1st century A.D.

12 x 15 x 3 mm.

700 / 900

550



A DEEP RED CARNELIAN INTAGLIO. BUST OF A WARRIOR.

The character, turned to the right, is wearing a greek helmet, and shows a long beard and powerful muscles. This kind of effigy can be traced back to greek models like those of Ajax and Otridae. Mirror-finish polishing. Deep carving. Chipping at the bottom.

1st century B.C. - 1st century A.D.

12 x 15 x 4 mm.

800 / 1.000

600



221

A ROMAN SARD INTAGLIO. YOUNG OFFERER.

The girl, turned to the right, has her hair held by a ribbon, and is wearing a light tunic. With her left hand she lifts up a side of her dress, carrying a laurel branch in the right one. The face profile recalls specimens from classical greek art, showing a regular nose, semi-closed lips and big eyes. The act of grabbing an edge of the dress is generally referred (in sculpture) to the action of tying the tunic (see Artemis of Gabi, from a greek original, Louvre; Danaide, Museo Archeologico Nazionale, Napoli). In this case the young offerer seems rather to be pulling an edge of her dress as a symbolic gesture, with a votive-devotional meaning; the laurel twig and the iconographic model lead us to theorize that we are dealing with a gem referred to the cult of Apollon (see carnelian intaglio, bust of

Apollon, with a fillet and laurel twig, in J. Boardmann, C. Wagner, *Masterpieces in miniature. Engraved gems from prehistory to the present*, p. 198 n.184; for the hand gesture, see carnelian intaglio, Psiche, KHM). (G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (Metropolitan Museum of Art, NY, p. 85 n. 372, Nemesis' typical pose). Mirror-finish polishing of the intaglio. Wear marks. Traces of the ancient iron mounting.

1st century B.C - 1st century A.D.

11 x 15 x 2 mm.

1.000 / 1.200

600



222

**A ROMAN CARNELIAN AGATE
INTAGLIO. FEMALE BUST,
WEARING A TUNIC.**

The young woman is turned three quarters, with semi-closed lips and hair flowing over the shoulders. This typology recalls, in both composition and expressiveness, depictions of female busts (both facing and in three quarters) that in some regions/cities represent the personification of Africa. Interesting work, polished in the intaglio. Light wear marks.

1st century A.D.

11 13 x 3 mm.

500 / 600

380



223

**A ROMAN CARNELIAN INTAGLIO.
VEILED BUST OF A CITY
(PERSONIFICATION).**

Veiled bust of a city (personification), wearing turreted crown; at the bottom, protome of a swimming man, which can be identified with the fluvial deity referable to the city (e.g. Orontes, Kydnos). Rare allegorical composition. For the subject, see Tetradrachma of Augustus (RPC I 4155). The turreted female bust, usually considered as the personification of a city, is also interpreted as Tyche (Fortune): see G.M.A. Richter, *Catalogue of engraved gems. Greek-etruscan-and roman*. The Metropolitan Museum of Art- New York, p. 87 n. 382. In the mythological tradition, the figure of the swimmer, altogether with the presence of the tower, can be related to the myth of Hero and Leander (with topographic reference to the Dardanelles, anciently called Hellespont).

1st-2nd century A.D.

10 x 14 x 3 mm;

600 / 800

300



224

**A ROMAN RED JASPER INTAGLIO.
CONJOINED BUSTS OF MARS
AND ATHENA.**

Conjoined busts of Mars and Athena, both turned to the left. Each deity is wearing a helmet with crest; Athena is wearing the gorgoneion, with small snakes lifting up from her chest, while Mars is wearing the armour, decorated in the center with a facing head (probably Medusa's). Intaglio carried out with clean carvings. Light chipping in the upper part of the stone.

1st-2nd century A.D.
14 x 12 x 3 mm.

800 / 1.000
600



225

**A ROMAN CARNELIAN INTAGLIO.
BUST OF ARTEMIS,
TURNED TO THE LEFT.**

Bust of Artemis, turned to the left. The goddess is wearing her typical tunic, and carries bow and quiver on her back. Mirror-finish polishing. Intense stone colour.

1st-2nd century A.D.
8 x 12 x 4 mm.

500 / 600
380



**A ROMAN CARNELIAN INTAGLIO.
BUST OF ZEUS SERAPIS.**

Bust of Zeus Serapis, in profile to the left. The engraving is carried in details and carried out with artistry (considering the very small size), without excluding a certain face expressiveness. Light wear marks.

1st - 2nd century A.D.
7 x 11 x 3 mm.

1.500 / 1.800
700



**A ROMAN NICOLO INTAGLIO.
BUST OF YOUNG HERCULES.**

The hero, with laurel wreath, is turned to the left, with the nemean lion skin tightened under the neck. Light wear marks. Mirror-finish polishing. The subject was really appreciated in antiquity, for a symbol of power, courage and virtue.

1st-2nd century A.D.
9 x 12 x 3 mm.

800 / 1.000
600



228

**A ROMAN, GREEN CHALCEDONY
INTAGLIO. BUST OF ATHENA.**

Bust of Athena, turned to the left. The goddess is wearing helmet and gorgoneion. In the field, an olive twig, since olive, as a tree, is sacred to the goddess. Beautiful stone shades.

1st century A.D.
8 x 9 x 3 mm.

1.000 / 1.200
600



229

**A ROMAN CARNELIAN INTAGLIO.
BUST OF ATHENA.**

Bust of Athena, turned to the left.

1st - 2nd century A.D.
9 x 12 x 2 mm.

500 / 600
300



230

**A ROMAN CARNELIAN INTAGLIO.
BUST OF AESCULAPIUS.**

The god, bearded and laureate, is turned to the left, with shoulders in three quarters, and seen from the back, partially draped. In the field we can see the branch with the snake coiled around it (the god's attribute).

1st - 2nd century A.D.
10 x 12 x 2,5 mm.

600 / 700
460



A ROMAN CARNELIAN INTAGLIO. BUST OF ATTIS.

The young man is turned to the left, wearing his typical Phrygian cap (from which the long hair comes out) and a long sleeved, heavy, hatched "sweater". He is holding the pedum in his left hand; in his right hand, between two fingers, he is holding a small fruit (which can be identified with an almond), which he carefully observes. According to the myth, a plant, in the form of an almond tree, was born from the blood spilling from his father's (Adgistis) castration (Pausania); Nana, daughter to the king Sangarius, picked an almond and got pregnant, giving birth to Attis. Following the myth, in this intaglio Attis is contemplating the fruit which was the cause of his divine conception. Extraordinary iconography, and of a particular interest, also related to the cult of Cybele and to mysteries, with an allegorical reference to fecundation. The stone is chipped in its upper part, and fragmented at the bottom, partially reintegrated by the gold of the modern mounting. Polished intaglio.

2nd century A.D.

Intaglio 18 x 16 x 3 mm; ring diam. 18 mm; gr. 6,75.

3.500 / 4.000

2.200



**A ROMAN REPUBLICAN AMETHYST INTAGLIO.
PRIVATE PORTRAIT OF A YOUNG BOY.**

Private portrait of a young boy, turned three quarters. Extraordinary work, carried out with remarkable artistry and artistic taste, despite the extremely small size of the intaglio, created at the center of the bezel (of an excellent gem quality). Most likely a personal gem, specifically commissioned by a member of the late-republican élite.

1st century B.C.
9 x 12 x 2 mm

1.500 / 2.000
900



A FINE, ROMAN REPUBLICAN AMETHYST INTAGLIO. READING GIRL.

The female figure, turned to the left, is elegantly seated on a throne with a curved back and front legs of a typical leonine shape. The girl, presumably from the Roman late republican aristocracy, is wearing a tight tunic, and has her hair tied on the nape. Her right arm is holding the open double board (wooden and waxed), where to read inscriptions, while her left arm is at rest. One of her feet, bare, is on one throne leg, while the other foot is stretched forward. Ground line. Intaglio done with great refinement, both in details and composition. Presence of globular elements. Thin bezel, and slightly convex. Attractive amethyst type, characterized by an intense and bright colour. Light chippings on the borders. Mirror-finish polishing.

1st century B.C.

11 x 15 x 4 mm.

2.000 / 2.500

900



**A ROMAN AGATE - CHALCEDONY
CAMEO, MOUNTED ON AN
ANCIENT GOLD RING.**

Reading girl. The female figure, elegantly draped, is turned to the left, and seated on a chair with a back; with her right hand, she is holding the board with inscriptions on, while having the left one to the face, in a pensive mood. She has thick hair, ending by a long braid, which falls down over the back. Fine piece, carried out with remarkable artistry and excellent structuring sensibility. The stone is mounted in a fine gold ring with a turning bezel. Rare mounting typology, excellently preserved, still turning. Light wear marks.

1st - 2nd century. A.D.
18 x 17 x 3 mm; ring diam. 20 mm; gr.
5,12.

2.500 / 3.000
2.200



**A ROMAN CHALCEDONY
INTAGLIO, MOUNTED ON
AN ANCIENT GOLD RING.
TYCHE.**

A roman chalcedony intaglio, mounted on an ancient gold ring. Tyche. The goddess is turned to the left, holding the cornucopia with her left arm and the wheel with the right one. The stone, characterized by pleasant, changing transparencies (typical of chalcedony), is mounted on a fine gold ring with a turning bezel (hoop with swivels). Rare mounting typology, excellently preserved, still turning. Light wear marks.

1st - 2nd century A.D.
Intaglio 10 x 14 x 2 mm; ring 22 mm;
gr. 3,44.

2.000 / 2.500
1.500



A ROMAN FIVE-LAYER AGATE INTAGLIO, MOUNTED ON AN ANCIENT GOLD RING. MERCURY.

The god is turned to the right, holding the caduceus with his right arm, and the bag with coins in his left hand. The stone, of a remarkable thickness, is mounted in a precious gold ring with a turning bezel (swivels), of an elongated octagonal shape. Rare mounting typology, in excellent conditions, still turning. Light wear marks.

1st-2nd century A.D.

10 x 13 x 4 mm; ring diam. 20 mm; gr. 8,43.

3.000 / 3.500
2.000



A ROMAN RED JASPER INTAGLIO, MOUNTED IN AN ANCIENT GOLD RING. VICTORY.

The winged and draped figure is standing up, turned to the left, holding a laurel wreath in her left hand and a long palm branch in the right one. An intaglio made with great competence, an excellent rendering of all details, of a classic taste. The refined engraving is characterized by deep carving, which gifts the work with a remarkable sculptural sensibility. The ring hoop is made of a double and conjoined thread-like element, (with a superimposed third one, dotted), which divide as they get close to the bezel, each of them ending by grainy decorations (creating four "rosettes"). Light wear marks and small dents on the set. Attractive stone colour.

First half of the 1st century A.D.

Intaglio 10 x 13 x 2 mm; ring diam. 12 x 13 mm; gr. 3,84.

5.500 / 6.000
4.800





238

**A ROMAN, DEEP RED CARNELIAN INTAGLIO, MOUNTED IN AN ANCIENT GOLD RING.
INSCRIPTION.**

On the bezel, and not centered, there is the inscription PHOEN-IX-VΔ (the letters on the gem are engraved inverted, in order to be correctly read on the cast). The stone is mounted in a very refined gold setting, with circular, intertwined decorations, fixed within the double-level twisted hoop, open worked. In excellent condition.

1st century B.C. - 1st century A.D.
Intaglio 8 x 6 x 3 mm; ring diam. 19 mm; gr. 4,22.

2.800 / 3.200
1.600



**A FINE, ROMAN BLACK AGATE INTAGLIO, MOUNTED ON AN ANCIENT GOLD RING.
BUST-PRIVATE PORTRAIT OF A YOUNG MAN.**

The effigy is certainly attributable to a member of the roman nobilitas, especially the julio-claudian dynasty. The young face shows a small and weak chin, slightly closed lips and a regular and projecting nose. A significant feature is the slightly round forehead, showing some similarities with Tiberius' features, and partly Caligula's too. Also the short hair, finely sketched, absolutely corresponds with the ones in julio-claudian portraits. The engraving is carried out with remarkable artistry and technical competence, with a certain attention to anatomical details, aiming at a specific research in terms of expressiveness and physiognomy. Mirror-finish polishing. The gem, of a rectangular shape and with blunted edges, is set (elevated) in a magnificent coeval ring, of a square shape, slightly octagonal, with a large and flat hoop. The ring can be referred to a private portrait, commissioned by a princeps of the julio-claudian dynasty.

1st century A.D.

Intaglio 2 x 10 x 3 mm; ring diam. 18 x 21 mm; gr. 11,93.

6.000 / 8.000

3.600



**A ROMAN NICOLO INTAGLIO, MOUNTED IN AN ANCIENT GOLD RING.
MERCURY WITH ATTRIBUTES.**

The god, standing up and turned to the right, is wearing the winged petasos and holding the caduceus in his right hand, while holding a bag with coins in the left one. A ram (his sacred animal) is at his feet, and turned towards him, while at his side an eagle is raising over a column. An engraving carried out with competence, with care for the anatomical volumes in the body of the god, who has been portrayed following a hellenistic influence. The gem shows allegorical values related to the ambit of commerce (luck and plenty) and travel (Mercury is patron of travels and travellers, other than psychopomp). The eagle is a clear reference to Jupiter, his father, for whom Mercury was a messenger, and to roman military power. The intaglio, refined in both the engraving and composition, shows light wear marks and is set in its original ring.

End of the 1st century B.C. - beginning of the 1st century A.D.

8 x 10 x 2 mm; ring diam. 17 x 19 mm; gr. 6,78.

3.500 / 4.500

1.800



241

**A HELLENISTIC GARNET
INTAGLIO, MOUNTED ON
AN ANCIENT GOLD RING.
A BUTTERFLY AND A
CENTIPEDE.**

Globular elements. The stone shows an ancient fracture, the which, nevertheless, is blocked within the mounting. Rounded cabochon bezel.

2nd century B.C.

Intaglio 11 x 9 mm; ring diam. 1,6 x
1,7 mm; gr. 3,98.

2.500 / 2.800

2.200



242

**A ROMAN, THREE-LAYER
NICOLO-AGATE INTAGLIO,
MOUNTED IN AN ANCIENT
GOLD RING. HARPOCRATES.**

The young god is depicted standing, in his typical pose with his finger to the mouth; with his left arm he is holding a cornucopia, symbol of plenty. Magic gem, of an auspicious value. For comparisons: A. Mastrocinque, *Sylloge Gemmarum Gnosticarum*, pp. 159-160.

2nd century A.D.

intaglio 7 x 9 x 5 mm; ring diam.
10 x 14 mm; gr. 4,56.

2.000 / 2.500

1.200



243

**A ROMAN GOLD RING, WITH
A THREE-LAYER NICOLO-AGATE
BEZEL.**

Smooth stone, with no engravings on, and of a high and slightly sharp profile.

2nd century A.D.

Stone 5 x 4 x 3 mm; ring diam. 19 mm; gr. 4,11.

1.200 / 1.500

800



244

**A ROMAN EMERALD BEZEL IN AN
ANCIENT GOLD RING.**

Gem of a very rounded cabochon cut.

1st-2nd century A.D.

Stone 6 x 5 mm; ring diam. 16,5 mm; gr. 6,50.

2.000 / 2.200

1.700



245

**A ROMAN RED JASPER INTAGLIO,
MOUNTED IN AN ANCIENT RING.
TRAPEZA.**

On the elegant, three-legged table (presumably zoomorphic legs), there are a small vase (in the center) and two ovoid containers at the sides. For any insights: G.M.A. Richter, *Catalogue of engraved gems. Greek, Etruscan and Roman* (The Metropolitan Museum of Art- New York), p. 110 n. 506.

2nd century A.D.

intaglio 6 x 8 x 2 mm; ring diam. 1,6 x 1,7 mm; gr. 5,33.

1.500 / 2.000

800



246

**A ROMAN CARNELIAN INTAGLIO,
MOUNTED ON AN ANCIENT GOLD RING.
BUST OF ARTEMIS.**

The goddess is turned to the left and has the quiver on her back.

2nd century A.D.

intaglio 9 x 12 x 3 mm; ring diam. 18 mm; gr. 4,83.

1.200 / 1.500

900



247

**A ROMAN CARNELIAN AGATE INTAGLIO,
MOUNTED IN AN ANCIENT GOLD RING.
BUST OF MERCURY.**

Bust of Mercury, turned to the left, with the petasos on his head and the caduceus on his shoulder. Natural black inclusions in the red stone. Mirror-finish polishing. Gold mounting/setting with flattened and jutting hoop.

2nd - 3rd century A.D.

Intaglio 8 x 9 x 2 mm; ring diam. 14 x 18 mm; gr. 9,16.

2.500 / 2.700

2.000



248

**A ROMAN GOLD RING. INSCRIPTION.
ER-MES.**

ER-MES engraved on the small oval bezel (ERMES, engraved inverted, in order to be correctly read on the cast). Slight wear marks.

2nd - 3rd century A.D.

Set 6 x 5 x 1 mm; ring diam. 16 x 20 mm; gr. 3,68.

1.800 / 2.000

1300



249

**A ROMAN CARNELIAN INTAGLIO,
MOUNTED IN AN ANCIENT GOLD RING.
QUADRUPED.**

Light ancient burn on the field and light wear marks.

3rd century A.D.

Intaglio 10 x 7 x 5 mm; ring diam. 5 x 6 mm; gr. 6,64.

500 / 600

380



250

**A ROMAN GARNET INTAGLIO MOUNTED
IN AN ANCIENT GOLD RING.
MEN'S HEAD IN PROFILE.**

Men's head in profile, to the left. Light wear marks.

2nd-3rd century A.D.

intaglio 9 x 10 mm; ring diam. 17 mm; gr. 4.

1.800 / 2.000

1.500



251

**A ROMAN CARNELIAN INTAGLIO
MOUNTED IN A RING MADE OF TWO
METALS. TWO FIGHTING PUTTOS.**

One succeeds in overpowering the other with his right arm, blocking the other's head, and outdistancing him with his left leg, with a skillful move. Ancient mounting, in two metals, gold and silver.

1st-2nd century A.D.

Intaglio 10 x 10 x 3 mm; ring diam. 18 mm; gr. 6,41.

800 / 1.000

600



252

**A ROMAN CARNELIAN INTAGLIO
MOUNTED IN A GOLD RING.
BUST OF MERCURY.**

The god is turned to the left, wearing the petasos on his head and having the caduceus on a shoulder.

2nd century A.D.

Intaglio 6 x 9 x 2 mm; ring diam. 20 x 21 mm; gr. 10,84.

1.000 / 1.200

800



253

**A ROMAN CHALCEDONY INTAGLIO, MOUNTED ON A MODERN GOLD RING.
MANUFACTURER.**

The old, bearded man is modelling/chiselling a head with a tool; the head is lying on a pedestal with three supports. The character is naked, turned to the left, with his right leg on a raised support. Interesting work.

2nd century A.D.

Intaglio 10 x 13 x 3 mm; ring diam. 20 mm; gr. 12,74.

2.800 / 3.200

2.200



254

**A ROMAN RED JASPER INTAGLIO,
MOUNTED IN A MODERN GOLD RING.
ATHENA.**

The goddess is holding the spear in her right hand, holding up a victory with the left one. In the ring, the stone is cracked and divided into two parts.

2nd - 3rd century A.D.

Intaglio 13 x 16 x 3 mm; ring diam. 19 mm; gr. 5,25.

800 / 1.000

700



255

**A ROMAN JASPER INTAGLIO MOUNTED
IN AN IRON RING.
TWO THEATER MASKS.**

Two theatrical masks, facing each other, one of an old man and one of a young one. Corrosions (due to time passing) on the metal.

2nd - 3rd century A.D.

intaglio 8 x 6 x 2 mm; ring diam. 16 x 18 mm; gr. 3,22. ;

800 / 1.000

500



256

**A ROMAN CARNELIAN INTAGLIO MOUNTED
ON A SILVER RING. ALLEGORY OF FORTUNE.**

The scene is made of two facing female figures: on the left, standing Fortune, holding the wheel; on the right a non-identified figure, partially covered by the ancient mounting. Traces of an extensive corrosion and oxidation of the ring, with iron deposit. A hoop fragment belonging to another ring has remained, through times, welded to the sample with the intaglio mounted on, sample which is characterized by a hoop made of spherical elements.

2nd century A.D.

intaglio 14 x 17 mm ; ring. Diam. 15 mm; gr. 9,56.

800 /1.000

550



257

**A ROMAN REPUBLICAN
CARNELIAN AGATE INTAGLIO.
PUTTO.**

The winged figure is running to the left, holding a torch in his right hand. Small ground line. Presence of the typical globular elements.

2nd century B.C
11 x 14 x 3 mm.

500 / 600
360



258

**AN ITALIC CARNELIAN
INTAGLIO. CARRIER.**

The porter, comparable to a mighty fighter, is lifting up/carrying a heavy object, which is non-identifiable. His robust body is naked but for a loincloth. Interesting iconography, presumably referable to the figure of the porter on the type of the "sack carrier" (see terracotta statuettes of the ostians ambit). An engraving carried out through an energetic and instinctive carving, employing elements similar to globules, through small wheel-tool strokes. A certain grotesque and caricatural element in this character (resembling the Egyptian god Bes) cannot be excluded.

1st century B.C.
9 x 12 x 2 mm.

500 / 600
360



**A ROMAN REPUBLICAN, DEEP
RED CARNELIAN INTAGLIO.
MALE CHARACTER, WITH A
HORSE.**

The male character, taller than the horse (which instead should be, as usual, majestic), is in front of the animal, in an elegant pose inspired by hellenistic specimens, having his right leg down on the ground and the left one slightly raised. With his right hand he holds the horse by the reins while the left arm is leaning on the side, along the body. The head is turned to the left, characterized by marked features and hair stuck to the head. The bust is in three quarters and covered by a chlamys falling down under the right knee, leaving part of the left hip uncovered. The extraordinary polishing enhances the softness and realism of the draping over the young body. The pose of the horse (his right leg raised up in a marching attitude and head proudly up) can absolutely be related to some roman republican coinages (see denarius of P. Licinius Crassus, 55 B.C., for both the poses of the horse and horseman, Crawford 430/1, Sydenham 929; denarius of M. Aemilius Lepidus, 61 B.C., Crawford 419 1a; see Beazley Archive-Oxford, Gem Database: *Unpublished Tassie* TRAY 42.1 (sulphur cast from an intaglio) n. 2652; n. 2642 and 2645 show a warrior in front his horse, the former being taller). In the lower section, the scene partly goes beyond the ground line. The depiction can be identified as the personal effigy of a member of the roman nobilitas, presumably to commemorate an important trip (travel chlamys; altogether with weapons could have a military reference). Intaglio carried out with artistry, and characterized by a very well preserved mirror-finish polishing; the field shows some wear marks. Excellent gem quality, bright and intense in colour.

1st century B.C.
19 x 17 x 2 mm.

2,500 / 3,000
1500



260

**A ROMAN DOUBLE-LAYER
ONYX INTAGLIO.
WARRIOR WITH HORSE.**

The helmeted figure, armed with spear and particularly muscled, pulls with him a reluctant horse (that looks shorter than the man), whose head is turned back. Ground line. Wear marks.

2nd century A.D.
13 x 11 x 3 mm.

500 / 600
360



261

**A ROMAN CARNELIAN INTAGLIO.
MARS.**

The god, standing, turned to the right, is holding a sceptre in his left hand and a shield with the right one; he is wearing helmet, sandals and armour, with a drapery. A ram is at his feet. Ground line. A chipping in the upper part. Wear marks.

2nd century A.D.
12 x 14 x 2 mm.

500 / 700
380



262

**A ROMAN CARNELIAN INTAGLIO.
MARS.**

The god of war is wearing helmet, armour, cape (held by the arms) and sandals; he is holding the spear in his right hand and the shield, put on the ground, with the left one. Engraved with spontaneity. Wear marks.

2nd century A.D.
11 x 14 x 4 mm.

400 / 500
280



263

A ROMAN CARNELIAN INTAGLIO, MOUNTED IN A MODERN GOLD PENDANT. GRADIVUS MARS.

The god of war is moving to the left, carrying a trophy on his shoulders and holding a spear in his hands. For comparisons: G.M.A. Richter, *Catalogue of engraved gems. Greek, etruscan, and roman*. The Metropolitan Museum of Art- New York, p. 72 n. 295; burnt carnelian intaglio at Museum of Fine Arts, Boston (n. 65.627).

2nd century A.D.
10 x 14 x 4 mm.

700 / 900
550



264

A ROMAN CARNELIAN INTAGLIO. ATHENA.

The goddess, helmeted and draped, turned to the right, is holding a spear in her left hand and a shield (on the ground) with the right one; a female owl (her sacred animal) is at her feet. Ground line. Small chipping on the border. Wear marks.

2nd century A.D.
9 x 12 x 2,5 mm.

450 / 550
300



265

A ROMAN CARNELIAN INTAGLIO. THE DIOSCURI.

The two figures (above which there is a star, in the field) are standing and both armed with spear and sword, looking at each other. A symmetrical composition, with an astral meaning. Two chippings on the border. A similar intaglio, mounted on a gold ring, can be found in the collections of Amgueddfa Cymru - National Museum Wales (n. 55.83).

2nd - 3rd century A.D.
11 x 13 x 2 mm.

500 / 700
400



266

**A ROMAN CARNELIAN INTAGLIO.
MYTHOLOGICAL SCENE.**

On the left, a winged victory is advancing towards right, holding a palm branch and lifting a laurel wreath above the head of Mars, who is in the center of the composition; next to the god of war (who is fully armed and holds spear and shield), there is Hercules. The greek hero is holding the club in his right hand, handing out a cup with the left one. Ground line. An allegory of the victory in battles and courage in adventures, with both votive and apotropaical references. Three chippings on the borders. Interesting iconography.

2nd century A.D.
9 x 12 x 2,5 mm.

700 / 900
500



267

**A ROMAN CHALCEDONY INTAGLIO.
VENUS VICTRIX.**

The goddess, turned to the left, is partially draped and leaning on a column. She is holding the helmet in her right hand and the spear in the left one; the shield is at her feet.

1st - 2nd century A.D.
10 x 12 x 5 mm.

600 / 700
450



268

**A ROMAN INTAGLIO, IN STRIPED YELLOW
JASPER. MERCURY.**

The god, standing up, is wearing a petasos and sandals, holding the caduceus in his right hand and a bag in his left one. Ground line. Grey veinings and red inclusions in the stone.

2nd century A.D.
10 x 11 x 3 mm.

400 / 500
300



269

**A ROMAN ONYX INTAGLIO.
MERCURY.**

The god is turned to the right, holding the caduceus in his right hand and a bag with coins in the left one. Ground line. Wear marks and traces of the ancient iron mounting.

2nd century A.D.
9 x 15 x 5 mm.

600 / 700
400



270

**A ROMAN CARNELIAN INTAGLIO.
BONUS EVENTUS.**

The naked male character is holding two wheat ears; usually he hands out a patera (in this case covered by the original iron mounting, still present, which has expanded through time. The intaglio has remained incorporated this way since several centuries). Among the numerous comparisons possible, we can mention the sample from the British Museum (n. 1950-1206.1).

2nd century A.D.
9 x 14 mm.

500 / 600
300



271

**A ROMAN CHALCEDONY INTAGLIO.
BONUS EVENTUS.**

The standing figure is holding a patera in the left hand, and two wheat ears in the right one. At the bottom, below the ground line, two letters: BE. Attractive stone brightness.

1st-2nd century A.D.
8 x 11 x 4 mm.

500 / 600
360



272

**A ROMAN ROCK CRYSTAL INTAGLIO.
EROS.**

The young winged figure, turned to the right, is holding a torch. Possible allusion to the myth of Eros and Psyche. Attractive work. Beautiful stone quality: the gem is pure and bright.

1st-2nd century A.D.
7,5 x 10 x 4 mm.

600 / 800
460



273

**A ROMAN ROCK CRYSTAL INTAGLIO.
A SATYR WITH A LYRE.**

The figure is crouched, with a knee on the ground, playing the lyre, with an horizontally kept thyrsus. Ground line. Light chippings on the border.

2nd century A.D.
10 x 11 x 3 mm.

500 / 700
400



274

**A ROMAN NICOLO INTAGLIO.
SATYR.**

The character is sitting on rocks, holding a bunch of grapes with his left hand, and the pedum with the right one.

2nd - 3rd century A.D.
10 x 13 x 2 mm.

600 / 700
400



A ROMAN NICOLO INTAGLIO. DAEDALUS AND ICARUS.

The standing figure, younger and more muscled, can be identified with Icarus, wide opening his arms which the wings were attached to; lower, with a knee on the ground, his father Daedalus, wearing a tunic, waving his arms to imitate flight. The intaglio shows light chippings in the upper part, on the border, the which had anciently been reshaped (probably in order to eliminate a previous break or a mounting change). Mythological subject, particularly unusual and of a remarkable interest.

1st - 2nd century A.D.

7 x 9 x 2 mm.

1.200 / 1.500

800



276

**A DOUBLE-LAYER, ROMAN AGATE INTAGLIO.
PAN AND SYRINX.**

The Faun, sitting on a rock, is touching the back of the nymph, who is sitting on a rock too, in front of him. She is holding the syrinx in her right hand; she's been probably interrupted by the faun's approach. Two small through-holes on the intaglio, each of them being one figure; they have to be considered as natural cavities of the stone, already there in antiquity. Excellent, well balanced composition.

1st-2nd century A.D.
14 x 21 x 5 mm.

1.200 / 1.500
900



277

**A ROMAN CARNELIAN INTAGLIO.
TWO MANUFACTURER PUTTOS.**

The scene, framed by a hatched border, shows a putto with a knee on the floor, hitting an anvil with a hammer (to forge a weapon or a jewel?); the other putto is observing the scene. The scene typology can also be referred to depictions in wall frescos (Pompeii), other than on gems. Light chippings. Wear marks.

1st-2nd century A.D.
12 x 10 4 mm.

700 / 900
500



278

**A ROMAN CARNELIAN
INTAGLIO. SEATED MUSE.**

The female figure, partially draped, is sitting on a round base, which she is leaning her left hand upon. In her right hand, she is holding a palm branch and some ribbons, which are lifting up in the air. At her feet there is a little table, with a jug upon. The figure's face is depicted frontally, while the body is in three quarters. Interesting work, which can be related to a victory. Wear marks.

1st - 2nd century A.D.
8 x 10 x 3,5 mm.

600 / 700
460



279

**A ROMAN CARNELIAN
INTAGLIO.
TYCHE-DEMETRA.**

The standing goddess, draped, is turned three quarters to the right. She holds the cornucopia against her right arm, and two wheat ears and the handle of the wheel in the left hand. Ground line. For comparisons: U. Pannuti, *La collezione glittica*. Museo archeologico di Napoli, p.55 n.76-77-78.

1st - 2nd century A.D.
11 x 14 x 3 mm.

600 / 700
460



280

**A ROMAN, CARNELIAN
INTAGLIO. STANDING, RADIATED
HELIOS**

lifting up his left hand and holding a
drape and the solar whip in his right
one. The iconography can be referred
to the cult of the Sol Invictus. Bright
stone colour. Ground line.

2nd century A.D.
11 x 14 x 4 mm.

800 / 1.000
600



281

**A ROMAN CARNELIAN
INTAGLIO. ADVANCING
FAUN, WITH ATTRIBUTES
(PAN).**

He is holding the syrinx in his right
hand and the pedum in the left one.
Light chipping on the border, at the
bottom.

1st - 2nd century A.D.
11 x 13 x 3 mm.

400 / 500
300



A ROMAN NICOLO-AGATE INTAGLIO. HERCULES AND THE NEMEAN LION.

The hero is fighting against the lion, strangling it with his arms. Next to him, a palm branch, as a presage of victory against the wild animal. The club is at Hercules' feet. Taking into consideration the very small size of the engraving field, we can say this is a well done work. Ground line. Light wear marks.

2nd - 3rd century A.D.
9 x 10 x 3 mm.

700 / 900
400



A ROMAN DOUBLE-LAYER AGATE INTAGLIO. CUPID ON A DOLPHIN.

The winged putto is riding the sea creature, grabbing its back and holding the reins. The dolphin is baring its teeth. Interesting choice of the stone, which shows light blue shades in the white layer, and black-blueish one in the field; the latter becomes even lighter in the area close to the left border, with nearly transparent spots, resembling a stormy sea. Oblique crack in the stone. A very popular subject in ancient times.

1st-2nd century A.D.

18 x 13 x 4 mm

2.000 / 2.500

1.200



A ROMAN GREEN CHALCEDONY INTAGLIO. ABUNDANCE.

The personification of plenty and prosperity, draped, is holding a full cornucopia with her right arm, handing out a patera with her left hand. At her side, down, a small draped female figure is grabbing her dress. Rare iconography, of a notable auspicious and votive value. Attractive composition, skilfully engraved. Ground line. Intense stone colour. Light wear marks.

1st - 2nd century A.D.

7 x 10 x 3 mm.

800 / 1.000

650



A ROMAN, GREEN CHALCEDONY INTAGLIO. ARTHEMIS.

The goddess is running to the left, flanked by her hound. She is holding her bow in her left hand, taking out an arrow from the quiver with the right one. The figure is wearing sandals and a short tunic, which leaves her breast partially uncovered. Ground line. Excellent, detailed work. Attractive stone colour. Light wear marks.

1st century A.D.

7 x 11 x 3 mm.

800 / 1.000

650



286

**A ROMAN, GREEN CHALCEDONY
INTAGLIO. WINGED VICTORY.**

The figure, draped and turned to the left, is holding a palm branch in her right hand, lifting up a laurel wreath with the left one. Beautiful shade, intense green, close to emerald.

2nd century A.D.
8 x 11 x 3 mm.

450 / 550
300



287

**A ROMAN, GREEN CHALCEDONY
INTAGLIO. WINGED VICTORY**

The figure, draped and turned to the left, is holding a palm branch in her right hand, while lifting a laurel wreath with the left one. Beautiful striped shade, with inclusions.

2nd century A.D.
9 x 10 x 3 mm.

400 / 500
300



288

**A ROMAN, GREEN CHALCEDONY
INTAGLIO. EROS AND PSYCHE.**

Young Love is in front of a column, which a butterfly has alighted upon. At the bottom, a small snake comes out from the back of the pedestal. Ground line. An inscription in the field: DOR. Allegorical scene, which alludes to the myth of Eros and Psyche, with some references to the mystical context.

1st-2nd century A.D.
8 x 9 x 3 mm.

700 / 800
500



289

A ROMAN, GREEN CHALCEDONY INTAGLIO. DANCING MAENAD, WITH ATTRIBUTES.

. The figure is holding a thyrsus in her right hand, wearing the typical feline fur. A container at the bottom. Chippings on the borders and wear marks.

2nd century A.D.
8 x 11 x 4 mm.

500 / 600
400



290

A ROMAN, GREEN CHALCEDONY INTAGLIO. EROS ON A LADDER.

The winged putto is climbing a stair, which is leaning against a tree. The left border is fragmented. Intense stone colour, close to emerald green, with numerous black internal inclusions.

2nd century A.D.
8 x 10 x 3 mm.

400 / 500
280



291

A ROMAN HELIOTROPE INTAGLIO. A SHEPHERD .

A shepherd (wearing a fur coat), leaning on a stick, watches his dog rushing on a hare, which is hanging from a tree. Interesting choice of the stone type.

2nd - 3rd century A.D.
7 x 10 x 2 mm.

300 / 400
260



**A RARE, ROMAN NICOLO INTAGLIO, MOUNTED IN AN ANCIENT GOLD RING.
MENORAH.**

The seven-armed chandelier ends with a three-edged base (the tripod base typology can be observed in numerous coeval artifacts, for ex. Mosaics, relief depictions on engravings on stone or marble). Besides, we can see some attributes: a bunch of grapes and a small horn (shofar) on the left; a leafy branch on the right. Rare iconography, of a peculiar historical interest (see the depictions found in the jewish catacomb of Monteverde, Rome). Slightly convex bezel, set into its original mounting, which is characterized by a flat hoop. Light wear marks. For comparisons and insights: Jeffrey Spier, *Late Antique and Early Christian Gems*, pp. 159-163, specifically the specimen n. 947 (drawing) by Ficoroni and Galeotti, *Gemmae antiquae litteratae*, 68-69, Tavola I, fig.2.

3rd - 4th century A.D.

Intaglio 9 x 11 x 3 mm; ring diam. 19 x 16 mm; gr. 5,58.

4.000 / 5.000
1.000



A CARNELIAN INTAGLIO. BUST OF ZEUS SERAPIS.

Bust of Zeus Serapis, turned to the left, surrounded by the inscription in greek letters: ΜΕΓΑΤΟΝΟΜΑΤΟΥΣΑΡΑΠΙΣ. That is: ΜΕΓΑ ΤΟ (Ο)ΝΟΜΑ ΤΟΥ ΣΑΡΑΠΙΣ ("Great is the name of Serapis"). This combination of the effigy with the inscription can be read as a representation of the supreme power of Zeus Serapis, related to mystical cults. Some words of the inscription can be found, even if displayed differently and in short form (in the style of magic invocations), on the reverse of some small lead plates (of the imperial age) which should have been worn by those devoted to the cult of Serapis (on the front of the small plate/pendant there is Zeus Serapis' bust).

Intaglio of a particular historical interest and unusuality. Wear marks.

2nd-3rd century A.D.

9 x 12 x 2 mm.

1.200 / 1.500

500



A ROMAN RED JASPER INTAGLIO. BELLEROPHON AND CHIMERA.

The greek hero, riding Pegasus, is about to throw his spear against Chimera (monstrous creature) from above. At the bottom, under the ground line, there are two letters (MS or MZ) and a star. An interesting intaglio, of a remarkable value (both magic and apotropaic), and carried out with deep and vigorous carving. An allegory of fighting and of the victory of good forces against evil ones.

For a similar sample, we mention the one at Hermitage Museum (num. Inv. ГР-24800).

2nd-3rd century A.D.

13 x 18 x 3 mm.

1.500 / 2.000

900



A ROMAN HELIOTROPE INTAGLIO.

There are engravings on both faces of the truncated cone bezel/setting. On the smallest surface: Ceres sitting on her throne, with wheat ears in one hand; an ant is at her feet. On the biggest surface: an altar, seen with an angular perspective, with a burning torch (similar to a chandelier) upon; on the walls of the altar there are a patera and a pitcher (having a clear reference to the devotional and sacrificial ambit), as a relief ornament to the marble base. The altar is also decorated with a garland. Beautiful gem quality; the numerous red pigments are visible even in transparency. Rare allegorical intaglio, of a votive and auspicious meaning (luck and prosperity). For comparisons: G.M.A. Richter, *Catalogue of Engraved Gems. Greek, Etruscan and Roman* (the Metropolitan Museum of Art - NY), p. 80, n.346.

2nd - 3rd century A.D.
13 x 15 x 4 mm.

800 / 1.200
600



**A MAGIC, ROMAN INTAGLIO IN BROWN JASPER, WITH GREEN SHADES.
ANGUIPES COCK.**

The figure is turned to the right, holding the solar whip in its right hand and the shield in the left one.
On the back, inscription: ΙΑΩ. A chipping on the border, in the upper section. For comparisons:
A. Mastrocinque, *Sylloge Gemmarum Gnosticarum*, vol. I, pp. 269-293.

2nd - 3rd century A.D.
11 x 14 x 3 mm.

700 / 900
500



A ROMAN, MAGIC JADEITE INTAGLIO. GNOSTIC SYMBOLOGIES.

The bezel, of a slightly truncated conical shape, shows a scarab on the smaller face; on the bigger one, traces of Chnoubis surrounded by the ouroboros. Beautiful kind of jadeite, with grey and red micro-inclusions. Rare iconography, containing symbols of a solar allegory. Light wear marks. For comparisons: A. Mastrocinque, *Sylloge Gemmarum Gnosticarum*, vol. I, pp. 219-223 (for the scarab); pp. 242-262 (for Chnoubis and the related symbology).

2nd - 3rd century A.D.

11 x 16 x 4 mm.

1.000 / 1.500

800



A ROMAN, MAGIC YELLOW JASPER INTAGLIO. RARE DEPICTION OF ANGUIPES ANUBIS

Rare depiction of anguipes Anubis wearing military clothing, surrounded by magic inscriptions. In this case we are dealing with a combination of the typical gnostic figure of the armed, anguipes cock and Anubis; the latter usually being present on magic gems only as psychopomp and embalmer. Very rarely only, the "roman" type of Anubis is attested, the one wearing military clothes, holding sword and shield, in order to symbolize the power that this god has on the evil forces that are threatening the dead. The specific connotation of anguipes seems to furtherly allude to the role of guardian of the tombs, since in egyptian mithology guardians in the form of snakes surveiled the doors of the graves. The back of the gem, border included, is entirely covered with magic inscriptions to be identified. Peculiar choice of the stone, a yellow jasper, veined in red and brown, with an allusion to the military and celestial scope. For any insight on the iconography, bibliographical references and comparisons: Attilio Mastrocinque, *Sylloge Gemmarum Gnosticarum*, vol. 1, pp. 188-196.

2nd-3rd century A.D.
16 x 25 x 6 mm.

1.800 / 2.200
1.500



**A ROMAN, MAGIC HEMATITE INTAGLIO. ALLEGORICAL, Gnostic SCENE,
REFERRED TO HARPOCRATES**

Allegorical, gnostic scene, referred to Harpocrates and the Hermopolitan myth. Harpocrates is sitting on a lotus flower, which springs from a solar boat. The young god has his right hand to his mouth, in his typical pose (holding the solar whip in his left hand), and is characterized by a solar crown. A scarab flies above, an allusion to egyptian cults. In the field, a star and several magic letters - inscriptions around the figure. The scene is surrounded by an engraved frame. An inscription (magic spell) is on the back of the bezel. The intaglio, partially intact, is left without a

small side portion, anciently lost. This rare iconography of the radiated Harpocrates on the lotus and the solar boat finds specific validations in the sources. For any insight, comparison and the numerous bibliographical references: Attilio Mastrocinque, *Sylloge Gemmarum Gnosticarum*, vol. 1, pp. 150- 166.

2nd- 3rd century A.D.
13 x 25 x 3 mm.

1.800 / 2.000
1.000



**A RARE, MAGIC HEMATITE INTAGLIO,
MOUNTED IN A GOLD PENDANT.**

Horus-Harpocrates (front); magic inscriptions (back and border). The god, turned to the left, is stepping on two converging crocodiles, which are crossing their bodies; the god's arms are wide open, each hand holding a snake and a scorpion. Hair tied in a braid, which bends a little bit over the shoulder, as a symbol of the childhood of the god, who is not totally naked, but partially covered by a garment in the loins area. A mask of Bes is located above his head. Such effigy acquires the Harpocratic connotation of the Horus the child, which is present on the so-called Stelae of Arpocrates, coming from Egypt and widespread during the hellenistic and roman times for their thaumaturgical powers. According to the mythical tradition, the child-god had been stung by a scorpion and cured thanks to the intervention of god Thot. The amulet with the depiction of Horus-Arpocrates, standing on crocodiles while holding scorpions and snakes in his hands, became a powerful, magical-apotropaical talisman against illnesses and poisonous stings (afterwards, also an allegory of the fight of good against evil). On the back and border of the gem: magic inscriptions. Particularly rare iconography, and of a remarkable historical interest. The intaglio is characterized by the peculiar choice of the stone, whose different shades have been exploited with artistry according to the engraving. Chippings on the border. Mounted in solid gold at a later time. Wear marks. For comparisons: we mention a fine specimen of stela of Arpocrates in steatite, from the 1st century A.D., private collection (fig.1), in *Cleopatra. Roma e l'incantesimo dell'Egitto*, a cura di Giovanni Gentili, p. 297 n. 145; cfr. British Museum database (Collection online) for the small bronzes of Horus-Arpocrates and the stelae of Harpocrates. For insights on the figure of Harpocrates, the gnostic gems and the study upon the figure of Horus the child - Harpocrates, identified as son to Isis and Osiris: A. Mastrocinque, *Sylloge gemmarum gnosticarum*, vol. I, pp. 148-174; A.M. El-Khachab, *Some Gem-Amulets depicting Harpocrates seated on a lotus flower*, in "The Journal of Egyptian Archeology" 57 (1971), pp. 132-133; S.B.A. Mercer, *Horus, Royal God of Egypt*, 1942, pp. 195-196.

2nd century A.D.

Intaglio 12 x 17 x 4 mm; mounting
39 x 26 mm; gr. 13,11;

5.000 / 6.000

2.600



fig.1 stela arpocratea,
private collection
(comparison picture).





A ROMAN STRIPED JASPER INTAGLIO. BUST OF HELIOS.

The god, turned to the left, is wearing a tunic and a big solar crown; in front of the bust there is a small burning altar. A magic intaglio, with a votive-devotional meaning. Peculiar stone choice, a green jasper striped in red (similar to heliotrope), typical of the gnostic ambit. Light chipping in the upper section, on the border. For insights about the solar iconography in magic gems: A. Mastrocinque, *Sylloge Gemmarum Gnosticarum*, vol. I, pp. 325-331.

2nd century A.D.
10 x 11 x 1,5 mm.

1.000 / 1.200
650



302

A GLASS INTAGLIO. HYBRID CREATURE.

Hybrid creature, made of the conjoined protome of two figures (a male character with an attribute which is still to be identified and a monkey, probably a babboon, with an attribute on its head, ascribable to egyptian context and mystery cults). Being characterized by the conjugation of the human condition with the animal one, the intaglio can be related to the magic sphere of soteriology; it could otherwise be ascribable to the Metamorphoses (see: the Cercopes, changed into monkeys by Zeus). Wear marks.

2nd-3rd century A.D.
16 x 23 x 3 mm.

700 / 800
500



A ROMAN, DOUBLE-LAYER AGATE INTAGLIO. SLEEPING DOG.

Sleeping dog, with inscription. The animal, in its typical pose, with legs folded below, sleeps with its head lying on the paws and the long tail along the body, as a protection sign. At the bottom, the inscription in ancient greek: ΓΡΕΓΟΡΙ. The meaning of this writing is to be referred to the warning: "Be awakefull". For comparisons: M. Henig, *The Content Cameos*, p.26, n.47; p.27 n.48.

3rd - 4th century A.D.

11 x 11 x 3 mm

1.800 / 2.200

800



304

A ROMAN, DOUBLE-LAYER AGATE CAMEO. FACING HEAD.

The effigy, attributable to an apotropaical mask, has been engraved in the brown higher layer, on a light bottom. A work carried out through rapid lines and a confident carve.

3rd - 4th century A.D.
diam. 10,5 x 5 mm.

800 / 1.000
600



305

A ROMAN ONYX INTAGLIO. FACING HEAD OF MEDUSA.

For comparisons: M. Henig, *The Content Cameos*, pp. 88-92.

2nd-3rd century A.D.
11 x 12 x 6 mm.

1.000 / 1.200
800



**A ROMAN THREE-LAYER AGATE CAMEO, MOUNTED IN AN ANCIENT BRONZE RING.
PORTRAIT OF YOUTH.**

The effigy, turned to the right, is represented by a juvenile face, characterized by thick hair, very close to the head. The head is engraved in relief in the red layer, on a white field, followed by a transparent, rosy-yellowish layer. The stone is set in a bronze ring, characterized by a flattened shape, and a hoop which is more expanded in its top part and thinner at the bottom. Interesting work of the late-imperial age, in high relief, showing a certain physiognomic research about the subject. Wear marks. Rare.

3rd-4th century A.D.

Cameo 10 x 14 x 5 mm; ring. Diam. 15 x 19.

1.500 / 2.000

600



**A ROMAN DOUBLE-LAYER AGATE CAMEO, MOUNTED IN A MODERN, GOLD RING.
HELMETED BUST.**

The effigy, turned to the left, is wearing the chlamys, showing a naked shoulder. The stone has been vigorously engraved in high relief, with a clear detachment of the figure from the field. Some chippings and small lacks. See Martin Henig, *The Content Cameos*, p. 76 n.137.

3rd - 4th century A.D.

Intaglio 12 x 18 mm; ring diam. 19 mm; gr. 16,30.

2.000 / 2.500

1.200



308

**A ROMAN, DOUBLE-LAYER ONYX CAMEO.
BUST OF A WOMAN.**

The effigy is in profile to the right. The hair forms a striped mass, which falls down on the neck in a braid and arching ("helmfrisur" hairdo). The ear is uncovered, rather big; the neck is elongated, while the nose is partially lacking. The bust is draped, the fabric engraved with angular pleats. Stylized portrait, typical of 2nd century A.D. (see coins of Giulia Mesa, Giulia Soemiade, Julia Paula, Aquila Severa), but with numerous extensions until 3rd century A.D. The bust is clearly detached from the field in undercut. For comparisons: U. Pannuti, *Museo Archeologico Nazionale di Napoli. La collezione glittica*, pp. 248-251; Martin Henig, *The Content Cameos*, pp. 45-48.

3rd century A.D.

8 x 15 x 5 mm.

1.000 / 1.200

600



A LARGE GLASS PASTE CAMEO. FEMALE FIGURE WITH EAGLE.

The scene is made of a standing female figure, with hair tied in a chignon, approaching a big eagle with wings spread (metamorphosed personification of Jupiter). The woman delicately draws, close to her forehead, the wild beast's beak; the latter grabs a globe (symbol of domain and military power) with the claws on its right paw, leaning on a trunk with the left one. Ground line. Interesting allegorical composition (with possible references to the metamorphosis and Jupiter's love affairs, considering the presence of the naked female figure); lower, a peculiar superimposition of the limbs, inspired by ancient models. The scene is engraved on the white layer of the glass paste, characterized by a dark violet second layer (seen with a powerful light from the back). On the back, traces of the glass dough melting. The evident presence of clear engraving marks and the cut glass bubbles confirm the fact that this work is an intaglio (not a cast). A work with a personality, showing undercuts. Generous size. Remarkable thickness, maybe due to the fact that the work was still to be completed. Light wear marks; chipping in the lower section.

Post classical work.
87 x 72 x 15 mm.

2.000 / 2.500
1.500



A DEEP RED CARNELIAN INTAGLIO. BUST OF LAUREATE EMPEROR .

Bust of laureate emperor with spear (resemblance to Tiberius, ascribable to portraits from the julio-claudian dynasty); the subject is depicted with his head in profile, and the mighty shoulders in three quarters. Mirror-finish polishing, light wear marks; stone of a remarkable gem quality, and notable size. Post-classical work.

Circa 19th century.
20 x 24 x 3 mm.

800 / 1.000
500



A RARE AGATE CAMEO. CHRIST.

The effigy of Christ is depicted frontally, from the waist up. The face is rather round (reminiscence of the late-antique ivory diptychs) and characterized by peculiar features: long hair, tidily and symmetrically arranged on two sides, big eyes with the pupil engraved as a cavity, small mouth, short beard. Above the neck, on the stone, we can notice a carve (as a cavity) ending on both sides with a spherical element. The subject seems to be depicted while breaking bread (a reference to the Last Supper ?), whose two halves are kept each in one hand. A finger in the left hand is lifted up, as to suggest a symbolic meaning. The figure is wearing a finely engraved garment, in which particular attention has been paid to the fabric pleats and the decorated edge near the neck. The piece can be referred to glyptic productions of the age of Frederick, specifically to Frederick II of the Hohenstaufen (1194-1250). During this period, the call of the antiques, the rebirth and the restart of the art of engraving stones, especially with biblical subjects, is truly linked to the figure of Frederick II. The Emperor, indeed, on the occasion of particular happenings, used to order to the court's artisans to create engravings and cameos which were full of allusions, and capable of expressing, through symbols, attributes, personifications and allegories, some specific cultural choices or warnings. The small but precious pieces could be exhibited, in order to enhance Frederick's figure, or given as gifts, in order to reinforce subjections and alliances. At the moment, only a very small number of Suevian cameos are known, and partially still to be detected, but we know that in the inventory of the imperial treasury (pledged by Konrad IV of Swabia to the Genoese in 1253) are mentioned 546 intaglios and 137 cameos, many of which without being mounted, and hard-stone vases (more over, the treasury should have included also several ancient and late-antique specimens, and partially reworked, especially after the latin sack of Costantinople). In such context, a remarkable value was assigned to sardonyx and to multicoloured and striped agate types. In cameos, the figures gained a marked sculptural quality and a strong colouristic impact, thanks to the layering of the material used. This cameo has been made according to a certain refinement and care for details, which are enhanced by a skilfully made mirror-finish polishing and the wonderful type of striped agate. This type gets greenish shades, and close to yellow, with dark tones but also more transparent and bright areas, plus some white and bluish shades. On the back it is possible to admire the beauty and peculiarity of the stone, whose particular cut shows, in transparency, all the lumps, the which progressively expand through the faceted surface (three vertical facets). This detail could lead to think about a possible reuse of the precious matter, perhaps from an artifact of the imperial age or late-antiquity (cup). Interesting work, to go deeper into, and of a particular rareness, probably manufactured in a Southern Italy workshop and by a creator who was taking Byzantine models into consideration. During this time period, indeed, some cameos often get to a formulaic classicism while others tend to repeat older iconographies, according to a graphic taste related to the surfaces. For any insight: A. Giuliano, *I cammei dalla collezione Medicea del Museo Archeologico di Firenze*, pp. 59-60; *Il cammeo Gonzaga. Arti preziose alla corte di Mantova*, a cura di Ornella Casazza, pp. 261-262 per rif. bibliogr.; *Le gemme dei Medici al Museo degli Argenti. Cammei e intagli nella collezione di Palazzo Pitti*, p. 327.

12th - 13th century A.D.
25 x 34 x 8 mm.

10.000 / 15.000
4.600





**A PRECIOUS AND RARE SAPPHYRE INTAGLIO, MOUNTED ON A GOLD,
RENAISSANCE RING. A BUST OF EMPEROR HADRIAN.**

The effigy of the roman emperor is turned to the right and shows a non-laureate head, with a draped bust. The face is the typical one from the ancient production, in the non-laureate version, and has been taken after roman coinage classic prototypes (see gold coinages); the profile is correct, and carefully made; the face is framed by a hatched beard and a thick, wavy hair, which is following the same structure of those on roman coins, with the same alternation between the concave and convex hair volumes, following a certain refinement. The drapery falls down naturally and spontaneously on the emperor's bust. Considering the very small size and the extreme hardness of the stone, the intaglio has been carried out with great artistry and technical competence. The subject, usual within both glyptics and numismatics during the roman era, was particularly favourite during the Renaissance, being reproduced by both engravers and medallists, not always maintaining the effigy's classical and ancient look, but reflecting the time's taste as well. Indeed, what seems to be varying the most, during the Renaissance period, is the emperor's face expressiveness; instead, in less frequent cases, like in the one of this sapphire intaglio, that latent and not very accentuated strict (but serene at the same time) expressive semblance, typical of the ancients, is skilfully kept (see the production of medallist Giovanni da Cavino, 1500-1570, and the son of a goldsmith. Especially known are his imitations of ancient coins with imperial portraits on. The quality of his works has made it hard to identify them as fakes. Anyway, the finding of several coinages has made it possible to identify them and to study Cavino's stylistic features. Some details in his style prove to be close to the features of the sapphire intaglio we are talking about, e.g. those of the ear. We also refer to the production of medallist Valerio Belli Vicentino, 1468c. - 1456, and his contemporaries, for the "medaglie all'antica"). The sapphire, of an exceptional quality, is characterized by a fine, intense colour and brightness; the back of the bezel is faceted, as it used to be in 16th century. A specific mention is for the peculiar gold mounting, apparently unprecedented. The gem is surrounded by a smooth, rounded border; the sides of the gold set show decorations which have been chiselled with a vegetable pattern, according to the ancient style (leaves vertically positioned, the points directed upwards). The hoop, starting from the bottom, is smooth and thin. Going up to the bezel the hoop transforms, on each side, in a naked mythological figure. On one side the figure is a female, with tied hair, on the other is a male, bearded (Nereid and Triton?). Both figures are holding the bezel up, in a typical mannerist pose, characterized by an accentuated twist, typical in the representational production of that period. In the Beverley glyptics collection at Alnwick Castle there is a precious ruby intaglio (female head), set in a ring with sculptural ornaments, made of a group of three puttos on each of the oval endings (a total of six figures), holding the bezel up. This ring was accompanied by the note: "Ring set by Benvenuto Cellini". The famous artist (1500-1571) can indeed be considered as the master of "representational jewelry" during the Renaissance. His style and inventions will influence ring projects by the skilled french engraver, goldsmith, sculptor and medallist Pierre Woelriot (1532-1599) in the *Livre des Anneaux* (Lione 1561). Many of his models, indeed, provided for several figures to hold the bezel up, e.g. animal protomes, children, young and old men. Woelriot designs many rings where, at the bottom, the hoop is narrow, thin and smooth, its thickness growing as getting closer to the bezel, evolving into sculptural figures. For comparisons: D. Scarisbrick, C. Wagner, J. Boardman, *The Beverley collection of gems at Alnwick Castle*, p. 267 n. 251. For any insights and bibliographical references: *Adriano. Architettura e progetto*, catalogo della mostra, 2000, pp.250 ss.; R. Mambella, *Adriano. L'uomo e l'artista; Le gemme dei Medici al Museo degli Argenti. Cammei e intagli nelle collezioni di Palazzo Pitti* (coordinamento Ornella Casazza), 2007 (ristampa 2010), p. 237 n. 198, p. 250 n. 230; C. Evers, *Les Portraits d'Hadrien: typologie et ateliers*, in "Collection des Mémoires de la Classe des Beaux-Arts" in -8°. 3e série, T. VII, Bruxelles, 1994; *Valerio Belli vicentino. 1468 c.-1546*, a cura di H. Burns, M. Collareta, D. Gasparotto, p. 137- 264.

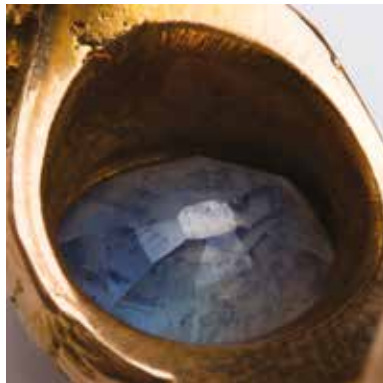
Second half of the 16th century.

Intaglio 7 x 9 x 4 mm; ring diam. 19 mm; gr. 12,13.

30.000 / 40.000

15.000





AN IMPORTANT SAPPHIRE INTAGLIO. ITALY, MILAN, THIRD QUARTER OF THE 16TH CENTURY. CRUCIFIXION.

The finely carved, deep blue sapphire shows the crucified Christ, standing at the center of the scene. Christ's head is bent slightly forward and turned to the right.

Affixed to the top of the vertical pole of the cross is a rectangular plate. Flanking the central scene are, on the right, the caped Virgin, veiled and with her hands joined in prayer, and to the left, St. John the Evangelist, wearing a belted garment and cape. He raises his right hand towards Christ. At the foot of the cross, a skull, symbolizing memento mori (Calvario). There is a ground line.

The body of Christ is finely detailed, with the major muscles deeply carved. The religious language of the Calvary scene, as given by the Gospel of St. John, is here depicted in the dialogue between the dying Christ, his favorite apostle and the Virgin

The engraving has been carried out with brilliant flair and great technical competence, considering the very small surface available and the extreme hardness of sapphire.

The gem, of an intense blue color, is enhanced by faceting, both framing the engraved surface, and the back. The choice of engraving this highly meaningful iconography on sapphire is not accidental, as only the highest members of the Church hierarchy were entitled to wear this gem. Considering when and where the intaglio was cut, and following exhaustive study of the sources combined with an analysis of coeval portraiture, it is highly likely that this gem – no doubt originally mounted in a gold ring - was the personal seal of Cardinal and Archbishop Carlo Borromeo (1538-1584), a key-figure of the Counter Reformation of the Roman Catholic Church.

Born to two prominent Lombard banking families (Medici and the Counts of Arona), he was always destined for a prominent public role in Lombard society. As he was not the first-born male, his destiny was, in accordance with traditions in noble families at that time, to enter the priesthood.

In 1545, when he was just seven, he received the tonsure, the priest's robes, and his first ecclesiastical title, which would later be followed by many others. After receiving his doctorate in civil and canon law in 1559 and following the election of his uncle Cardinal Angelo Medici as Pope Pius VI in the same year, he was summoned to Rome where he was appointed bishop in the Sistine Chapel by Cardinal Giovanni Serbelloni. Three weeks later his uncle raised him to cardinal. He was formally appointed archbishop of Milan in May 1564 and moved there in 1565 with a retinue of 100 people. His task was to run a diocese with authority over another 15 archbishoprics in Lombardy, Piedmont and Liguria.

It is more than likely that on one of these occasions he was given the blue sapphire that was considered the preserve of archbishops and the highest ranks of church officials. These gems provide visual evidence for the then prevailing belief here expressed by the German Andreas Jessner, that:

One should wear blue sapphire chastely to remain healthy for a long time.

That chastity always remained an issue is clear also from the writings of the Dutch theologian Gerrit Janszoon Vossius (1577–1649), who wrote:

sapphire worn in a ring or in any other manner is able to quench concupiscence, and for that reason is proper to be worn by the priesthood and by all persons vowed to perpetual chastity.

Borromeo is shown wearing just such a ring set with a sapphire on a painting by Samaritana Samaritani, now in the Gallery Poveri Vergognosi, Bologna (fig 1.). A second picture of Carlo Borromeo by Bizzozzero Ottavio, currently in the art collection of Ospedale Maggiore, Milan, likewise shows the prelate wearing a sapphire ring (fig 2.).

Arriving in Rome, Borromeo loved society life, hunting, banquets, chess, and humanistic culture. However, following the sudden death of his brother, Federico in 1562, Carlo resolved to follow a particularly frugal Christian lifestyle. He organized the third Council of Trent (1562-3) that codified this austere lifestyle for other entrants to

the priesthood.

Throughout his life he emphasized the importance of education for candidates for holy orders and priesthood. He established seminaries and colleges (The Almo Collegio Borromeo in Pavia still exists today). In 1576, following drought and famine, the plague broke out in Milan, and Borromeo spent all of his private fortune to try and feed the more than 60,000 people in desperate need. He personally cared for the sick in the "Lazzarettos," the areas in which those suffering from the disease were segregated. After his death, in 1584, Pope Clement VIII beatified Carlo in 1602. On November 1, 1610, Carlo Borromeo was canonized by Pope Paul V.

References:

For an early Byzantine prototype cf.: Papanikola-Bakirtzi, D., (ed.) *Everyday Life in Byzantium*. Athens, 2002.. p. 485, n. 659, 6th-7th c.

For two Middle Byzantine prototypes, cf.: Spier, J. *Middle Byzantine (10th-13th century AD) stamp seals in semi-precious stone*. p. 114- 126, n. 14-17 and 14-18 in: Entwistle, C. *Through a Glass Brightly; Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton*. London, 2003.

Then for contemporary parallels: Kris, E. *Catalogue of the Postclassical Cameos in the Milton Weil Collection*. Vienna, 1932..p. 14, pl. II, cameo, XIV c. (though a somewhat later date cannot be ruled out in my opinion)

Kagan, J. and Neverov, O. *Splendeurs des Collections de Catherine II de Russie*. Paris, 2000. p. 154. n. 198/14. 2nd half of the XVI c. Dalton, O.M. *Catalogue of the Engraved Gems of the Post-Classical Periods...British Museum*. London, 1915. p. 81, pl.

XX - n. 567. ; 12.8 x 10x 5 mm; peso 6.9 carati;

50.000-60.000
30.000





fig.1



fig.2

**A CARNELIAN INTAGLIO, MOUNTED IN A MODERN, GOLD AND SILVER PENDANT. A
SCENE OF COUNTRY SACRIFICE**

A male character, turned to the left, is seated down on the ground, but on a small base, holding a snake in his right hand and pointing at a bowl with the left one; at the back, a naked female figure, with a fluttering drapery held by her right arm, is lifting a patera with her right hand while holding a goat head in the left one, close to a plynth. Ground line. An allegorical scene, inspired by ancient models, which recurs in glyptic production commencing from 17th century up to 18th-19th, often inserted also in sacrifice scenes packed with lots of characters. The gem is broken into two parts, kept together by the metallic mounting. For comparisons: *Valerio Belli vicentino. 1468c. - 1546, a cura di Howard Burns, Marco Collareta, Davide Gasparotto, p.248 (Sacrificio bacchico. Incisione da P.J. Mariette), p. 522 n. cat. n. 157.I).*

Circa 17th century.
15 x 16 x 2 mm.

700 / 800
460



315

**AN AGATE CAMEO, MOUNTED
ON A FLORAL VICTORIAN BROOCH
WITH DIAMONDS AND RUBIES.
MYTHOLOGICAL SCENE.**

The cameo is presumably a late-antique roman work, partially reworked during the 16th-17th century. A male character, wearing a cape, is handing out a decorated globe to a sitting female figure.

The jewel as a whole can be traced back to the 19th century.

Intaglio 10 x 8 mm; brooch 25 x 28 mm ; gr. 5,76.

1.200 / 1.500
800



**A BANDED AGATE INTAGLIO, MOUNTED IN A MODERN GOLD RING, 18K, WITH
FOUR DIAMONDS BRIGHT CUT. TWO CHARACTERS, WITH TWIGS.**

A standing female figure (probably considered as Venus), draped, is holding an arrow in her left hand and a leafy branch in her right one. For comparisons: *Le Gemme dei Medici al Museo degli Argenti. Cammei e Intagli nelle Collezioni di Palazzo Pitti*, a cura di Ornella Casazza, pp. 389-390.

17th century.

Intaglio 21 x 23 x 3 mm; ring diam. 18,5 mm; gr. 19,40.

2.400 / 2.600

2.200



317

AN AMETHYST CAMEO. HEAD OF A SILENUS.

The face of the corpulent Silenus is turned to the left, and characterized by a coronet of ivy leaves, tied on the nape by a ribbon, and a thick beard. The eye (on which the iris is engraved through a globular cavity of very small dimensions) is protruding; the forehead and the cheekbone are jutting. Interesting rendering of anatomical details (ear) and beard, which is inspired by ancient models. A work carried out in accentuated high-relief, with small undercuts. Attractive gem quality of the stone, whose back shows a concave carve in the center, conceived to give more brightness to the cameo. Mirror-finish polishing. Wear marks on the border. Rare.

17th - 18th century.
16 x 21 x 9 mm.

1.500 / 2.000
700



318

**A WHITE GOLD RING WITH DIAMONDS, WITH AN ONYX CAMEO MOUNTED ON.
HEAD OF SOCRATES.**

Head of Socrates, turned to the right. The work is characterized by a remarkable, well engraved high relief, with a specific attention to anatomical details, enhanced by chiaroscuro effects in order to gain a strong expressiveness in the portrait. Light chipping on the nose and marks of an ancient wear.

Circa 18th century.

Intaglio 16 x 25 x 5 mm; ring diam. 20 mm; gr. 13,04.

3.000 / 3.500

2.500



319

POST CLASSICAL AGATE CAMEO IN BROWN AGATE. PORTRAIT OF MARK ANTONY.

The expressive face of the Roman politic and warrior is characterized by prominent nose and jaw, close lips, taurine neck and dense hairdo, delicate refinement engraving. The face expresses powerful and it is engraved with technical ability, with sculpted anatomical volumes in high relief. Hollow eye's iris and naturalistic eardrum. Polished stone with honey shades in transparency. Post – Classical work (probably between 17th and 18th century). ; 29 x 22 x 7 mm; Post Classical agate cameo in brown agate. Portrait of Mark Antony. The expressive face of the Roman politic and warrior is characterized by prominent nose and jaw, close lips, taurine neck and dense hairdo, delicate refinement engraving. The face expresses powerful and it is engraved with technical ability, with sculpted anatomical volumes in high relief. Hollow eye's iris and naturalistic eardrum. Polished stone with honey shades in transparency. Post – Classical work (probably between 17th and 18th century).

Intaglio 29 x 22 x 7 mm.

2.000 / 2.500

1.000



**A CARNELIAN INTAGLIO,
MOUNTED IN A METALLIC SEAL.
PORTRAIT BUST OF ALEXANDER POPE**

Portrait bust of Alexander Pope (1688-1744). A. Pope was one of the most important english poets of 18th century, and his effigy, comparable to that of the intaglio for its total similarity (even for clothes) is present on the bronze medal (1741) by J.A. Dassier (see V&A Museum collection database, inv. A.23-1984). The poet is turned to the left and wears an elegant cape, enveloped around the bust. The jutting profile of the character, portrayed in middle age and extremely faithful to his real physiognomy, is characterized by a strong realism, which can be traced to the works by Edward Burch (1730 - 1814), famous english engraver, considered one of the greatest of his time and a master of physiognomic portraiture. Among his works there is (among the Tassie plaster casts) a very similar portrait of Alexander Pope. The intaglio has been carried out with competence, and faithfully expresses the features of the famous poet, in the style and competence of E. Burch. The gem is set as a seal in a metallic, golden mounting. Excellent conditions. For comparisons: G. Seidmann, *The diversity of Edward Burch*, in "Le gemme incise nel Settecento e Ottocento", p. 24 fig. 17.

Second half of 18th century.

Intaglio 19 x 15 x 3 mm; mounting 18x 22 x 28 mm.

700 / 900

360



A FINE NICOLO INTAGLIO BY G.B. PICHLER. BUST OF FLORA.

The elegant female effigy is turned to the left with her head in profile, capite velato; a flower crown (attribute of Flora) stands out on the top of the thick hair, in the area which is left uncovered by the veil, the which goes down till the ear, creating a puffiness at the level of the nape (a typical and recurrent detail in Pichler's production, see Sappho's miter), and then falling down upon the shoulders. Under the draped bust, there is the signature: ΠΙΧ. (short form of ΠΙΧΛΑΕΡ, cfr. L. P. B. Stefanelli, *La collezione Paoletti*, vol. I, p. 33 n. 131; p. 69 n. 493; p. 72 n. 537). The intaglio has been produced, with great artistry and technical competence (and signed), by famous engraver Giovanni Pichler (1734-1791), on a nicolo of a high gem quality, characterized by vivid and intense colours. The specimen is to be compared to a Paoletti glass mold showing a Flora, and drawn from a quite similar onyx cameo by Pichler, produced around 1787 (MR 26824, *La collezione Paoletti*, vol. I, p. 39 n.190, "Opera d'invenzione dell'Artefice. In Onice. Creduto antico"). The nicolo intaglio is characterized by a remarkable refinement for the depiction of both hair and face anatomy, whose details (lips, nostrils) are ascribable to the artist's best production. A plaster cast from this intaglio has been found within a set (grand Tour period, private collection). Among the numerous comparisons which can be referred to the artist and about the bust typology (veiled or with similar headgear) we mention: D. Scarisbrick, C. Wagner, J. Boardman, *The Beverly collection of gems at Alnwick Castle*, p. 119 n. 108; L. P. B. Stefanelli, *La collezione Paoletti*, vol. I, p.34 n.143, p. 37 n.171; p. 39 n.190; p. 42 n. 219,221; p. 50 n.296.

End of the 18th century (circa 1780-90).

15 x 19 x 3 mm.

4.000 / 6.000

1.200





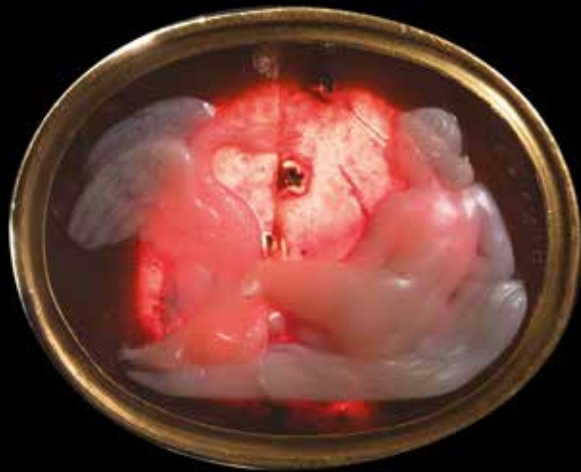
AN AGATE CAMEO BY G. PICHLER, MOUNTED IN A GOLD RING. LEDA AND SWAN

The work is signed by the famous engraver Giovanni Pichler (1734-1791), in greek letters "ΠΙΧΛΑΕΡ". Zeus, disguised as a mighty swan, is spreading wings in front of Leda (the beautiful daughter of Thestius and Eurythemis), who is naked and partially reclined on a drape. The gem, broken into two parts, is still well blocked in its originary ring (c.1790), and already known among glass casts by the Paoletti manufacturing, has already been published in several occasions for its high historical-artistic value and its authorship, documented since its times. The work, carried out with great artistry and elegance (expressed through the delicate anatomy of Leda's body) was highly appreciated already in its time; its mentioned in the Cades casts (63, 115) as "D'invenzione dell'autore". For any insight see: Hermann Rollet, *Die drei Meister der Gemmogyptik. Antonio, Giovanni und Luigi Pichler. Eine biographisch-kunstgeschichtliche Darstellung*, Vienna 1874, p. 26 n. 60; George Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart (1922), plate 137, n.2; Jürgen Abeler, *Vom Siegelring zum Liebesring. Sammlung J. + G. Abeler*, Wupertal 1978, fig. 199; Gabriella Tassinari, *Giovanni Pichler. Raccolta di impronte di intagli e di cammei del Gabinetto Numismatico e Medagliere delle Raccolte Artistiche del Castello Sforzesco di Milano*, Milano 2012, p. 134, note 590; Lucia Pirzio Biroli Stefanelli, *La collezione Paoletti*, vol. 2, p. 40 n.205; Gabriella Tassinari, "La figurazione di Leda e il cigno e un cammeo di Giovanni Pichler", in *Sibrium*, vol. XXVII (2013), pp. 456-531.

intaglio 25 x 19 x 4 mm; ring diam. 17 x 18 mm; gr. 7,55.;

14.000 / 16.000
9.000





**AN ONYX CAMEO, BY A. BERINI, MOUNTED IN A GOLD BROOCH.
PORTRAIT OF A NOBLEWOMAN FROM THE NAPOLEONIC PERIOD.**

Portrait of a noblewoman from the napoleonic period, in profile to the left, signed BERINI (Antonio Berini, 1770-1861) along the neck profile. The portrait bust is characterized by a greek profile, a small mouth and an elaborate hairdo, an can be identified with a member of the Royal Family from the Bourbons (see Effigy of Maria Luisa di Borbone- Parma, Queen Consort of Spain, 1751-1819; Maria Luisa di Borbone, Queen of Etruria and Duchess of Lucca, 1782-1824). The thick hair is held on the front by a diadem, and by two bands on the top, while, on the back, it's tightened by an accessory of a net-like texture, following the style of the ancient heads. Refined work, soft in the anatomical volumes and careful in the physiognomic research, with a certain expressive elegance. The work can be dated between the end of the 18th century and the first decade of the 19th circa.

Intaglio 19 x 26 x 5 mm; brooch 23 x 30 mm ; gr. 5,40.

8.000 / 10.000
6.000



**AN AGATE CAMEO BY G.A. SANTARELLI, MOUNTED IN A PRECIOUS GOLD
BROOCH WITH ENAMELS AND RUBIES. ERATO.**

Erato, muse of poetry and choral singing. The elegant female figure is depicted with the lyra in her hands, the feet lifted up from the ground and the dress blowing in the wind. Such model most likely derives from an ancient one, as evidenced by the cast (within the Paoletti repertoire) classified as a work by Antonio Santarelli (1758-1826) and referred to as "Citerista, da una pittura di Ercolano" - "zitherist/guitarist, from a painting in Ercolano" (see the wall paintings of Pompeii). The cameo is signed SANTARELLI F. Work carried out with artistry. The face in three quarters, bent downwards, is characterized by exquisite engraving details, while the full-length figure is conceived according to the typical neoclassical cold elegance. The gem is broken into two parts, but firmly held by the setting of the brooch. For any insight: Lucia Pirzio Biroli Stefanelli, *La collezione Paoletti*, vol. 2, p. 125 n.21.

End of the 18th - Beginning of the 19th century.
Intaglio 26 x 36 x 6 mm; Brooch 39 x 48 mm ; gr. 16,43.

6.000 / 8.000
4.000



A FINE, TWO-LAYER ONYX CAMEO BY GIROMETTI. CUPID.

Cupid - winged genie (front); allegorical emblem (back). On the front there is the figure of naked, dancing cupid, intertwined with a fluttering drapery, elegantly lifted up by gusts of wind. The figure is turned to the right, with the head in three-quarters and turned to the left, his left arm lifted up, while the right one is horizontally positioned, having the hand pointed downwards in perspective; the left foot is pointing downwards, while the other is lifted up, backwards. The figure is twisting, caught in a whirling but graceful dance move, and is characterized by a plumpy and pretty face, framed by thick hair. The work is signed GIROMETTI in the field, on the right, close to the border, and has been made in high-relief, showing great artistry and technical competence; it proves to be accurate in the way the pose is structured and, specifically, in the anatomical rendering, even in the smallest details. This cameo is absolutely ascribable to the production of famous glyptic-master Giuseppe Girometti (1780-1851): in the Paoletti repertoire, among the works by Giuseppe Girometti, there is a series of seven glass molds from cameos, showing cupids - winged genies in several poses and with several attributes (*Il Genio di Marte; Altro, della Vendemmia; Altro, della Caccia; Altro, di Arpocrate, e del Silenzio; Altro di Bacco; Altro di Diana; Altro di Apollo*). Those works, which can be found also in the Cades repertoire as "d'Invenzione dell'autore" (invented by the author), are inspired by roman models (e.g. the relieves on the chandelier at the Vatican Museums, Museo Pio Clementino, galleria dei Candelabri; frescoes and stuccoes from Pompei; roman silverware from Campania). For comparisons: L.P.B.Stefanelli, *La collezione Paoletti*, vol.I, pp. 151-152 nn. 355-361. On the back of the cameo, instead, there is a highly symbolic intaglio, showing an emblem made of a burning torch upon which a quiver and a bow (attributes of Cupid) cross, together with some ribbons; around there are the letters: E - F - B (such letters presumably refer to the owner and the buyer of this fine, neoclassical glyptic piece, which can be referred, in theory, to a member of the Napoleonic court). The emblem, likewise engraved with great technical competence, can be referred to everburning, eternal love.

Beginning of the 19th century.

30 x 23 x 8 mm.

5.000 / 7.000

2.600



A SEAL BY BENEDETTO PISTRUCCI. PRECIOUS AMETHYST INTAGLIO, MADE BY BENEDETTO PISTRUCCI AND BELONGED TO THE ARTIST HIMSELF. FIRST FACE: BUST OF JUPITER; SECOND FACE: EAGLE WITH LIGHTNINGS; THIRD FACE: THE INSCRIPTION BENEDETTO PISTRUCCI.

Considered as one of the greater artists of his time, Benedetto Pistrucci (Roma, 24 maggio 1783 - Englefield Green, 16 settembre 1855) was a famous medallist, engraver of gems, cameos, coinages and medals. Born in the Eternal City, he moved to London in 1815, where he began to work at the Royal Mint (the British Mint). Here, his most famous work has been the depiction of Saint George chasing the dragon, which was on the reverse of the Gold Sovereign since 1817. Among the numerous orders he got, Pistrucci also engraved a portrait of King George IV, and had been working for more than thirty years to create the famous Waterloo Medal, which is considered as his masterpiece. The artist started working at this project on 1817, receiving the official assignment in 1819; he finished the production only in 1849. Likewise famous are his renowned waxes, conserved at the Museo della Zecca di Roma (Rome Mint Museum), first-hand sketches of his works to be made in metal or hard stone. Worth to mention his activity as engraver of intaglios and cameos, the which were considered as really rare items; he is known, as an artist, also for having reworked/retouched important and ancient cameos. This extraordinary amethyst seal (certainly referable to him), carrying his engraved initials and name, is to be considered an unprecedented piece of great importance, to be added to his fine production: having a triangular section, it shows rounded corners and the borders around the three engraving levels are characterized by small facets; the artifact has a classical, metallic, seal mounting, made as small arch with volutes, ending by an "à suspendre" ring (in order to hang it or use as a pendant). The wear marks and the micro-chippings on the faceted borders, other than the light and meaningless splits due to heat inside the stone, prove that the seal was actually used with hot sealing wax. The amethyst type is light and pure, of a clear neo-classic taste. On the face that can be considered as the main one, the artist has engraved the mighty bust of Jupiter, turned to the left. The draped effigy is characterized by a thick hair, held by a band, and by a likewise thick beard. The intaglio is deep, and softly sculpted. On the second face there is an eagle, tightening some lightnings within the claws of both legs, fiercely spreading its wings and beak; on the third face of the bezel there is the inscription BENEDETTO/PISTRUCCI, engraved in his typical handwriting (in the usual reading direction, so not inverted as we often see on intaglios), and intentionally meant to be on the third face. Such inscription is there first of all to state the private belonging of the seal; at the same time it declares authorship. The choice of creating and owning a seal with the effigy of the King of Olympus on, to be intended as Jupiter Capitolinus, and of the eagle with the god's attributes (timeless symbols of the classicality and supremacy - military, cultural and artistic - of the Greco-Roman civilisation), may contain even some personal references, other than allegorical ones, even though it's not always possible to identify them all within the currently known sources. The use of such symbology makes clear the relationship between the artist and his birthplace: Rome. Because of his Italian origin, the artist was never officially recognized as the head-engraver of the Royal Mint, and there were notable rivalries with the other foreign engravers, among whom there was Wyon. Benedetto Pistrucci, the heir of classicality but a highly creative artist and a spirit of his time, will die in England.

The intaglios on the seal have been made with great artistry and an absolute technical competence. Every detail, carried out with an outstanding refinement and following Pistrucci's typical aesthetic and expressive sensibility, has been mirror-finish polished. The composition and the engraving style of the eagle speak a skillful hand, with competences related to coinage and medal production. Even the details in Jupiter's face can be compared with some of Pistrucci's rare hard stone works. The way the mouth and moustache are rendered, for example, is the same of Massinissa's cameo (sardonyx, Firenze, Museo Archeologico, signed PISTRUCCI under the bust), or of the cameo depicting a fluvial deity (sardonyx, Vienna, Kunsthistorisches Museum). An interesting comparison can be made also with the production by his daughter Maria Elisa Pistrucci, who was very skilled in engraving cameos following her father's model (see sardonyx cameo with Jupiter's bust, already in the Esmerian Collection, and signed M.E.P.; also in this case, the detail of the semi-closed mouth, framed by an elongated moustache, and the way the thick hair is sculpted, is absolutely crucial). The inscription in capital letters is fully ascribable to Pistrucci's writing style. The photographic evidence of three red casts in sealing wax (surrounded by a golden

paper frame in the same way of the Grand Tour plaster or sulfur casts) from the 19th century, casts taken at the time of the above mentioned seal, has been found within the archive of a private collection. Those casts had probably been detached from a paper document (and this would explain the splits and cracks which are typical of the hardened sealing wax) and this way preserved, accompanied by the written note "Impressioni dal Sigillo del prof. Benedetto Pistrucci maestro in glittica" (fig.2.). Two rare plaster casts from the 19th century, reproducing the Waterloo Medal, are sold together with the amethyst seal (fig.1); they both have the same, ancient provenance (one of the cast has been damaged). For essential comparisons and insights: *Bollettino di numismatica (monografia), Roma, Museo della Zecca. Benedetto Pistrucci*, (in frontespizio: *I modelli in cera di Benedetto Pistrucci*, di Lucia Pirzio Biroli Stefanelli) voll. I-II, I.P.Z.S. 1989; *Bollettino di numismatica- Studi e ricerche, Benedetto Pistrucci. Carte autografe ed altri documenti*, di Lucia Pirzio Biroli Stefanelli, n.3, anno 2017, I.P.Z.S.

19th century.

Intaglio 18 x 25 16 mm; total size (mounting + stone) 31 x 31 mm; gr. 11,67.

25.000-35.000

12.000







fig.1

*fig. 2. wax impressions from the Pistrucci seal, 19th century, private collection
(not for sale)*



A FINE, DOUBLE-LAYER AGATE CAMEO. ZEPHYR AND PSYCHE.

The maiden, with reclined face and a serene expression, is carried to the sky by young Zephyr, helped by three cupids. The same scene, but with a few variants, is originally mentioned in the Paoletti cast repertoire as "Venere rapita dai Zeffiri": it's the intaglio by the famous engraver Giovanni Beltrami (1770-1854) for Count G.B. Sommariva (1760-1826), from the painting by P.P.Prudhon, *Psyché enlevée par les Zéphirs*, 1808, Paris, Louvre. For comparisons: L.P.B. Stefanelli, *La collezione Paoletti*, vol. I, p. 220 n.221. Comparing the unsigned agate cameo with the intaglio by Beltrami, having the same subject and inspiration, we can notice several similarities, and very convincing either, between the two pieces: the more or less identical pose and composition of the figures, the anatomical details and the physiognomy of the faces (see Zephyr's face, identical and made with competence and expressiveness in both specimens), the way the drapery (lifted in the air) is depicted, the conception of the background. The agate cameo has been carried out with great artistry and technical competence, and we signal, other than the difficulty in engraving this totality of five flying figures, the extraordinary depiction of Psyche's body, the drapery (lifted up by gusts of wind), the landscape. A specific attention has been paid to the naturalistic texture of the rocky landscape in the background, and at the bottom, of the meadow and the soft clouds. A specimen of a remarkable quality, characterized by an interesting research of expressiveness in the figures, very close to Beltrami's. To be mentioned, a small restoration intervention (20th century) on Psyche's knee.

19th century.
32 x 42 x 7 mm.

3.000 / 4.000
1.000



A GRAND TOUR ORANGE GLASS CAST, DRAWN FROM AN INTAGLIO. PARIS AND HELEN, SCOLDED BY HECTOR.

The scene is drawn from a low relief by Bertel Thorvaldsen ("Ettore con Elena e Paride", 1809, plaster, Copenhagen, Thorvaldsen Museum), engraved by Luigi Dies (1793-post 1852). A second version of the scene has been engraved in a cameo by Clemente Pestrini (attivo 1806-1830). The glass cast represents a third variant (anepigraphic and of an exceptional engraving quality), drawn from a presumably lost intaglio. There are slight differences among the three specimens, in the bezel shape, the size and some details (see the shield straps). Excellent conditions. For comparisons: L.P.B.Stefanelli, *La collezione Paoletti*, vol. I, p. 290 n.83; p.303 n. 269.

First half of the 19th century.

38 x 44 x 7 mm.

400 / 500

280



**A GRAND TOUR ORANGE GLASS CAST, DRAWN FROM A PONIATOWSKI INTAGLIO.
MARS AGAINST THE TITANS**

The god of war, in order to defend the Olympus from the attack of the monstrous Titans, hits two of them with his terrific spear. Extraordinary composition, produced during the neoclassical period. Rare cast, drawn from the carnelian intaglio (signed Apollonides) belonged to Prince Stanislas Poniatowski, *Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski* ([1830?]-1833): I.362; Prendeville, J.: *Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq.* (1841): 237; afterwards Daktyliothek Poniatowski 1832, Antikensammlung Berlin: 56. Wear marks.

19th century.
34 x 45 x 5 mm.

300 / 400
200



A GRAND TOUR GLASS CAST, DRAWN BY AN INTAGLIO. FIRST TRIUMVIRATE.

Aligned heads in profile (and partially superimposed) of Caesar, Crassus and Pompey. Light wear marks. For a similar composition, see: L.P.B.Stefanelli, *La collezione Paoletti*, vol. I, p. 218 n. 140.

First half of the 19th century.

16 x 19 x 3 mm.

200 / 300

100



331

**A GRAND TOUR TRANSPARENT GLASS CAST,
DRAWN FROM AN INTAGLIO. DISCOBOLUS.**

The cast is drawn from a carnelian intaglio, British Museum, coll. Cracherode (1799), mentioned in the Paoletti repertoire as "Un giuocatore al Disco". The specimen, finely detailed, has been polished (the engraved figure) and mounted in a ring at that time; afterwards it was unmounted. Light wear marks. For comparisons: L.P.B.Stefanelli, *La collezione Paoletti*, vol. I, p. 156 n. 564; Cades 43, IV F, 34.

First half of the 19th century.
15 x 11 x 1 mm.

200 / 300
100



332

**TRANSPARENT GLASS SEAL, MOUNTED IN GOLD PLATED METAL.
THE THREE GRACES.**

The beautiful glass cast, imitating rock crystal, is based on a topaz intaglio (Hermitage Museum, St. Petersburg). See Lucia Pirzio Biroli Stefanelli, *La collezione Paoletti*, vol. 1, p. 54 n. 332 "Le Grazie al servizio di Venere"; impronte Cades 15, II B, 13. Light wear marks.

19th century.
Intaglio 18 x 23 mm; mounting 20 x 25 x 28 mm; gr. 7.

400 / 600
300



333

**AN EMERALD INTAGLIO, MOUNTED
ON A MODERN GREY GOLD RING,
SURROUNDED BY DIAMONDS. NAKED
FEMALE FIGURE.**

Naked female figure, holding a drape. Cabochon-cut
stone. Ground line.

19th century.

Intaglio 12 x 14 mm; ring diam. 15 mm; gr. 8,54.

2.800 / 3.000

2.200



334

**A DOUBLE LAYER AGATE CAMEO. FACING
BUST OF CHRIST BLESSING.**

The iconography faithfully reproduces samples from
the Byzantine art. High relief sculpture.

Circa 18th-19th century.

19 x 26 x 9 mm.

1.000 / 1.200

800



335

**LARGE SHELL CAMEO MOUNTED IN A
GOLD BROOCH.
PORTRAIT OF NAPOLEON III.**

Portrait of Napoleon III, Emperor of the French, in
profile to the right. Accurate work.

Second half of the 19th century.

Intaglio 33 x 41 x 11 mm; brooch 37 x 48 mm; gr.
5,40.

900 / 1.100

700



A BIG, TRIPLE LAYER AGATE CAMEO BY L. MERLEY, MOUNTED ON AN IMPORTANT BRACELET IN GOLD AND ENAMELS. PRIVATE MALE PORTRAIT.

The character, to be identified, is turned to the left and is characterized by short and cared hair and a thin beard, joined with the moustache, as it was fashionable in that times (1870 circa). The engraving was carried out and signed by Louis Merley (1815-1883), a famous french sculptor, medallist and engraver, author of the 20 gold francs (head of Ceres, 1851) and of a beautiful laureate portrait of Napoleon III for bronze medals (e.g. the discovery of Nineveh, 1853). The cameo, signed on the edge of the neck, is carried out with remarkable artistry and attention to details, the which are aimed to convey an expressive and physiognomic rendering of the character. The work is mounted in a big gold bracelet, decorated with a greek fret pattern and orned by two ovals: heraldic crest a "lion armé et lampassé de gueules", in silver and red and black enamel; monogram on blue enamel, probably the initials. A third oval works as a latch, and is made of the bust (ciselled in high releief) of a miniature horseman with armour. The jewel is still kept in its original ancient box.

Second half of the 19th century.

Intaglio 34 x 45 x 14 mm; Bracelet diam. 51 x 56 mm; gr. 72,61.

7.000 / 9.000

5.000





Bertolami
F i n e A r t

Terms and Conditions

This notice is addressed by Bertolami Fine Arts LTD to any person who may be interested in a Lot. Any additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well.

The terms and conditions of sales applied to both floor and online Bertolami Fine Arts LTD sales are the ones on the bertolamifinearts.com site and not those published in the printed catalogs.

1. OUR ROLE

In its role as Auctioneer of Lots, Bertolami Fine Arts LTD acts solely for and in the interests of the Seller. Our experts are available to prospective buyers to provide information about lots for sale.

The Seller has authorized Bertolami Fine Arts LTD to sell the Lot as its agent on its behalf and, save where we explicitly make it clear to the contrary, Bertolami Fine Arts LTD acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf.

Bertolami Fine Arts LTD does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bertolami Fine Arts LTD does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find beneath.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the color(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price. It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The Catalogue contains a description of our experts and an image about each Lot.

Estimates

The estimate is printed beside the description. Estimates are only the result of negotiations between Bertolami Fine Arts LTD and the Seller. They does not take into account any VAT or Buyer's fees. The estimate of each lot is in pound.

Condition Reports

Bertolami Fine Arts LTD can give to all customers the Condition Report on each lot. If so requested, this will be provided by Bertolami Fine Arts LTD on behalf of the Seller free of charge.

The Seller's responsibility to you

The seller undertakes to respect all contractual obligations listed here relating the sale of the items in the auction.

Bertolami Fine Arts LTD's responsibility to you

Bertolami Fine Arts LTD acts as an intermediary for the sale and it commits itself to allow analysis, study or test for the interest of the seller and buyer unless they are invasive or damaging the item.

Alterations

Descriptions and Estimates may be amended at Bertolami Fine Arts LTD discretion from time to time by notice given orally or in writing before or during a Sale or by publication. Each lot is available for examine before the sale.

Authenticity

The Auction House offers an unconditional and everlasting guarantee for the authenticity of objects. All identifications and descriptions of the items sold in this catalogue are statements of opinion and were made in good faith.

Reserve Price

BFA may accept absentee bids which are below the reserve price.

If the bidding ends before the reserve is reached, Bertolami Fine Arts will submit the consignor the highest absentee bid below the reserve price received. The decision of the seller will be communicated to the bidder within fifteen days from the auction date.

4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again.

Some lots may carry a reserve. The auctioneer reserves the right not to sell an item below the confidential price, or will repurchase the item on behalf of the consignor or of BFA. If a reserve exists the auctioneer reserves the right to bid on any lot on behalf of the consignor up to the amount of the reserve against any floor or mail bidders. The auctioneer also reserves the right to bid on any lot on behalf of BFA. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer.

Any dispute as to the highest acceptable bid will be settled by the Auctioneer at his or her absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. All estimates are in POUNDS STERLING. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a Sale to any person even if that person has completed a Bidding Form.

Bidding in person

You should come to our Bidder registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £500)

If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a di-

cretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Our staff will be available for phone calls in foreign languages as long as previously agreed upon.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interest to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our Website at www.bertolamifinearts.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. For further details, please contact Customer Services of Bertolami Fine Arts LTD.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BERTOLAMI FINE ARTS LTD

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements prior to them being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement. The following Buyer's Premium is written within the "information for buyers".

In order to harmonize tax procedures among EU countries, with effect from 1 January 2001 new rules were introduced with the extension to the Auction Houses of the margin scheme. Article. 45 of Law 342 of 21 November 2000 provides for the application of the scheme to sales concluded in execution of contracts of commission defined:

- private clients;
- clients to tax that the operation subject to the margin scheme;
- Customers who have not been able to deduct the tax in accordance with Art. 19, 19 bis, and 19-bis2 the DPR. 633/72 (which have sold well in free ex-Art. 10, 27-d)
- customers who benefit from the exemption arrangements provided for small businesses in the State of origin.

By virtue of special legislation, in cases mentioned above any VAT tax, or a sum in lieu of VAT, if applicable, it is charged by the Auction House. No symbol will be used for lots sold under the margin scheme.

8. PAYMENT

The payment of the sold lots must be made immediately after the auction and can be made by bank transfer, cash, check, bank check bank account, credit card (Visa or Mastercard). Were exceptional exchange rate variations to occur due to imponderable situations, Bertolami Fine Arts LTD may, at its sole discretion, issue invoices in UK pounds (GBP), US dollars (USD), Euros (EUR).

If the invoices are in terms of Euros or US dollars, we will apply the exchange rate between UK pounds and Euros or UK pounds and US dollars prevailing at the time of the contract of sale (auction date).

Bertolami Fine Arts LTD will bill to the same person that is at the registration of the pallet unless previously agreed otherwise with the Administration.

As required by law, Bertolami Fine Arts LTD is obliged to call for their customers to show an identity document (identity card, driving license, passport) and confirmation of address.

Buyers wishing to pay by bank check must make arrangements with the Administration. It is not possible to deliver the goods before the payment by check or bank draft until encashment of the check, unless

otherwise agreed prior to the auction.

You will find the bank details in the invoice.

Payment can be made by Visa or Mastercard only by the cardholder.

Bertolami Fine Arts LTD reserves the right to check the source of the payments received. Bertolami Fine Arts LTD reserves the right to refuse payments received from people different from the purchaser. However, in limited circumstances and in any case with the consent of the seller, Bertolami Fine Arts LTD has the ability to offer buyers it deems reliable the option of paying for goods purchased at cadences deferred. The mode of deferred payment will be set out before the sale. Before considering whether or not to grant deferred payments, Bertolami Fine Arts LTD may ask for references and documentation on the reliability and identity of the buyer. It will not allow anyone to withdraw the lot prior to the payment, unless credit has been granted before the auction.

9. COLLECTION

It is Bertolami Fine Arts LTD policy to request proof of identity on collection of a lot. Lots will be released to you or your authorized representative when full and cleared payment has been received by Bertolami Fine Arts LTD.

10. STORAGE

Storage and handling charges may apply.

For information concerning post sale storage and charges, please contact our Customer office.

11. LOSS OR DAMAGE

Buyers are reminded that Bertolami Fine Arts LTD accepts liability for loss or damage to lots for a maximum period of ten (10) days after the date of the auction.

12. SHIPPING

Bertolami Fine Arts LTD Shipping Department can advise buyers on exporting and shipping property. You can contact the Customer service on the number that you see in our website.

The entire shipment costs are to be paid for by the buyer. Additionally, a form to provide shipping instructions is attached to the buyer's invoice. Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

13. THE SELLERS AND/OR BERTOLAMI FINE ARTS LTD' LIABILITY

Besides the responsibilities and obligations of sellers and Bertolami Fine Arts LTD above, neither sellers nor Bertolami Fine Arts LTD shall be held responsible for any error in the description of the lots or in their estimates for the sale and for any omissions that may result in losses or damage to property or assets to the purchaser.

14. DATA PROTECTION – USE OF YOUR INFORMATION

Were we to obtain any personal information about you, we would only use it in accordance with the terms of our Privacy Policy, subject to any additional specific consent you may have given at the time your information was disclosed.

La prego di acquistare per mio conto, i seguenti lotti ai limiti indicati, secondo le condizioni di vendita.
Please, buy the following items on my behalf at your auction sale up to the limits indicated and subject to the conditions of sale.

Nome - Cognome/*First name - Last name*

Indirizzo/*Address* Cap/*ZIP Code*

Città/*City* Nazione/*State* CF-P.IVA

Tel. Cell. Banca/*Bank*

Documento d'identità/*Identity card*

Email Data/*Date* Firma/*Signature*

asta auction	lotto lot	descrizione description	offerta massima maximum bid	partecipazione telefonica phone bid
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Desidero pagare nel modo seguente: */If successful, I wish to pay by:*

☐ Bonifico bancario/*Bank transfer*

☐ Carta di credito (Visa - Mastercard)/*Credit card (Visa - Mastercard)*

Numero della carta/*Card no*

Data di scadenza/*Expiration date* /

Titolare/*Holder*

Codice di sicurezza/*Security code* /

☐ Paypal

Bertolami Fine Arts s.r.l Palazzo Caetani Lovatelli Piazza Lovatelli, 1 - 00186 Roma
tel. +39 06 326 097 95 / +39 06 321 8464 /fax. +39 06 323 0610

Bertolami Fine Arts Ltd 63 Compton Street apartment 2 - EC1V 0BN London / ph. +44 7741 757 468

ACR Auctions GmbH Sendlinger Straße 24 - 80331 Munich

www.bertolamifineart.com - info@bertolamifineart.com



Auction 52

Greek,
Roman Republican
and Roman Imperial Coins

8 November 2018

London

Viewing 4 - 8 November 2018



Auction 53

Porcelain
and Ceramics

9 November 2018

London

Viewing 4 - 8 November 2018



Auction 53

Asian Art

9 November 2018

London

Viewing 4 - 8 November 2018

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